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VOGUE

SPECIAL CHRISTMAS ISSUE

A Feast for the Eye

Fashion for Star-Bright Nights...
Nureyev: Never-before Photographs of the World's Greatest Dancer...
Chagall's "Song of Songs"...
The Glories of Africa...
The Spirited Return of the Arab Horse...
Modern Beauties

© 1967 CLAIROL INC. ALSO AVAILABLE IN CANADA *TRADEMARKS.

If you can't beat'em, join'em.

The only way to fight beautiful blonde hair is with beautiful blonde hair. And beautiful blonde hair is usually Clairol® Creme Toner* blonde.

The great blondes have always been Clairol Creme Toner blondes. Because only Creme Toner has 32 pale delicate shades to choose from. Nothing else comes close—as your hairdresser will tell you. And Creme Toner color lasts.

Here our great blonde has lightened her hair and toned it with Creme Toner's Champagne Beige*. She's also wearing Clairol lip color and make-up just for blondes.

The next time a beautiful blonde gets attention you want, don't mutter: "What's she got?"

Get some.

The Clairol Creme Toner Blondes



Charles/Michael Fitzpatrick

Shoes from our Delman Salon



Miss Bergdorf in a dazzling alabaster column of rayon crepe, caught with diamanté fronds. By Elinor Simmons for Malcolm Starr. Also in black. Sizes 6 to 14, $145. Fifth Floor.

ON THE PLAZA • NEW YORK
BERGDORF GOODMAN
5TH AVENUE AT 58TH STREET

THE BEST THINGS IN LIFE ARE B. H. WRAGGE

The south-oriented costume:
textured silk coat over
Moygashel menswear linen dress;
mandarin red or Burma blue
over porcelain white, 260.00

At Bonwit Teller, all stores;
Garfinckel & Co.; Neiman-Marcus

Prices slightly higher
in the West



PHOTOGRAPH BY FRANCESCO SCAVULLO

DECEMBER, 1967

INCORPORATING VANITY FAIR

VOGUE

AMERICAN BRITISH FRENCH ITALIAN AUSTRALIAN NEW ZEALAND

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PENN

COVER: Opening Vogue's feast for the eye, Jean Shrimpton—golden girl under a golden mistletoe dripping with pearly berries—a shimmering fantasy of a headdress worn with a short evening dress of golden net on which jewels and golden bugle beads blaze in a gala of colour. By Samuel Winston. Headdress by Halston, made to order at Bergdorf Goodman. Headdress, also at I. Magnin. Coiffure by Kenneth.

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'Intimate'
the fragrance that won't let go.



It stays on. And on. And on.
Intimate Spray Mist
by Revlon.

Cherished as one
of the world's seven
great fragrances.





Two for the beach
By Tom Brigance for Sinclair.

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The first fruits of our new collection of pins TIFFANY & CO.

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DESIGNS COPYRIGHTED, TIFFANY & CO.

VERY *Saks Fifth Avenue*

The fairest flowers of all. On turquoise silk surah.
Dress and coat costume by our very own Sophie. $750.





Opening now:

the new era of polished elegance in fashion.

(It's all reflected in your eyes.)

The Satin Eyelid

Achieved via the process of illumination:

the new Ultra-Patina Eyeshadows by 'Ultima' II.

To give you today's new soft, illuminated look-about-the-eyes, 'Ultima' II designs a brilliant new series of polished powdercremes: 'Ultra-Patina' Eyeshadows. Unpowdery brush-on powders that shimmer like sheerest cream, cling with the supple sleek of satin.

In a new cast of delicate pales for day. Gleaming metallics for night. (To polish off the look, the soft sheen of the new 'Ultra-Patina' Eyeliners.) These are the makeups that spin out the satin, turn on the lights, put you in the eye of the fashion storm.

'Ultima' II

The first Collection of 'Couture Cosmetics'. Created by Revlon for the woman of elegance.

A Great Christmas Face at Cartier



The gala Christmas face is a face surrounded by diamonds on an 18kt gold band, $1350 . . . The gala gold face is oval, simple, smashing 18kt gold, $450. Both watches, Baume & Mercier's exclusive designs for Cartier.



Rain and shine

is the rule here—
for the newest raincoat looks
like beaten copper that's
gleaming wet all the time!
Cotton-backed metallic
in gunmetal, too, from
Mainstreet, 65.00
Third Floor, Lord & Taylor
New York, and all
suburban stores

Robert Randall


Revillon
AT
SAKS FIFTH AVENUE
JASMINE®
EMBA® white mink
© EMBA MINK BREEDERS ASSOCIATION
Virginia Thorenn Rice

If you're aching for a winter holiday
in Aspen, Barbados, Tahiti, Palm Beach, Majorca, Cat Cay,
(or even Washington for the wedding)

give him



The Braggi Travel-Incentive Plan

More persuasive than a thousand hints. A jet-black travel case of genuine cowhide, packed with all the Braggi grooming essentials the 'now voyager' will need for a trip to the sun spots. 'Travel incentives' in the case: *Braggi Cologne*, warm and smoky, a most impressive surrounding for the meticulous man. *Cologne Deodorant Stick*, *After-Shave Lotion*, and the new *Braggi Face Bronzer*, a see-through gel-in-a-tube that speeds on a handsome, healthy 'instant vacation' look. All part of the *Braggi Man Plan*, a kind of 'zone defense' designed to shape up a man's looks, tone up a man's body, set up a man's appeal. 30.00.

If you want to give him a little something extra (without ulterior motives) consider the gift every impeccable man with taste will take to. The Braggi Classic, a set of *Braggi Cologne* and *After-Shave Lotion*. 10.00.

Both gifts available at merry stores everywhere.

A complete group of appearance and conditioning essentials.
Conceived and created for men by Charles Revson of Revlon. **BRAGGI**

Do her tastes
run to racing stables
and Paris labels
and swimming pools
and Van Cleef jewels?



If she opts for opulence, the new 'Ultima' II compacts will delight her. Extravagantly. Their luxe stems from Van Cleef & Arpels, who have designed the collection exclusively for 'Ultima' II. L to r: The Charmed Circle, this year's status compact, a sliver of midnight-brown enamel. The Snake Charmers, alligator or lizard. Wildly elegant reptile textures in goldwashed metal. The Gilded Birdcage, jet-brown enamel, gilt-wired for gleam. A line-for-line replica of one of the world's most prized (and priceless) compacts. The Rope, an haute couture design that looks as though fragile golden chains have been laced across its surface. Each unlocks a cache of 'Ultima' II Face-powder and puff. 10.00 to 35.00. At opulent-minded stores.

From the 'Ultima' II Christmas Collection. Created by Revlon for the woman of elegance.



Or would she prefer some simple little thing
like our twelve hundred dollar baby crocodile travel case?

The one-up-manship gift of the year. For the girl who thought she had everything. The 'ULTIMA' II '1200'. Handmade in Italy expressly for Revlon. Lined in hand-quilted calfskin. Fitted to hold a sybaritic selection of 'Ultima' II Couture Cosmetics. In blue-blooded black African baby crocodile, twelve hundred dollars. Or Bengal lizard, eight hundred dollars.

From the 'Ultima' II Christmas Collection. Created by Revlon for the woman of elegance.

LESLIE FAY

Andrea
gayle

NORMAY



LESLIE FAY, INC.

Third annual love
letter to a real woman:

You are many things to many people.

But to us, you're the essence of womanhood. The real woman, whose response to life's challenges never ceases to amaze, whether you're managing a family, a career, or both.

We like the way you do things with awareness. Sensitivity. And individuality.

Your search for freedom of choice has brought about a new surge of creativity in our time.

And we at Leslie Fay feel that our interpretation of your distinct tastes in fashion has been the catalyst to our tremendous growth.

We concentrate on fresh, young fashions to meet the varying demands of your busy world.

And you continue to respond with loyalty to the eight well-known labels in the Leslie Fay Corporation:

Leslie Fay, Carlye, Leslie Pomer, Joan Leslie, Leslie Juniors, Normay, Andrea Gayle and Personal Sportswear.

Many of you have "grown up" with these fashions since your teens, wearing those styles that suited your taste and budget at the time.

Clothes from each of these collections are shown here. Your uncanny sense for distinguishing between fashion creation and fashion exaggeration makes this point obvious. We still haven't forgotten (and we never shall) that we design fashions for the woman totally committed to being just that. The real woman, like you.

Admiringly yours,

Fred P. Pomerantz

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BRANCH SHOWROOMS IN ATLANTA, CHARLOTTE, CHICAGO, DALLAS, LOS ANGELES

Names in the

Personal
sportswear

Leslie Pomer

LESLIE
JUNIORS



fashion news



KASPER FOR
JOAN LESLIE

LESLIE FAY. Fashion high-rise. Very chic in all-cotton woven houndstooth check. Black, navy, or taupe with white; 8 to 16, about $32.

ANDREA GAYLE. Step-in shirt shift in bold, contemporary plaids. Button-front in 100% Dacron® polyester. Brown or navy with white; 6 to 16, about $40.

NORMAY. Acetate knit, striped in a bold chevron pattern. White/beige/navy; 10 to 18, about $20.

PERSONAL. Plaid all-cotton coat and belted dirndl skirt; zip-front linen shirt. A great look in brown/blue or gray/mimosa; 5 to 17 or 6 to 18. Coat, about $25; skirt, about $10; shirt, about $8.

LESLIE POMER. Two-faced check-mates in a three piece costume of all cotton. Black, navy, brown with white; 12½ to 22½, about $45.

LESLIE JUNIORS. A shirtwaist with flair. Rayon and acetate sheer. Op-striped in brown and white; 3 to 15, about $36.

CARLYE. Classic elegance in a double knit wool shift. Jabala jeweled neck-line and cuffs. Peach, blue, white; 6 to 16, about $90.

JOAN LESLIE. A low-cut statement of black magic. Wool crepe with rhinestone cross straps in back; 6 to 14, about $90.

Write to Leslie Fay, 1400 Broadway, New York 10018 for name of store near you selling the label you prefer.

Prices slightly higher in the West
Jewelry: K.J.L.



Here's another kind of liquid refreshment most people would enjoy this Christmas.

4711 is a refreshant cologne. The kind you splash on after the bath. Or shower. Or really anytime you need a quick pick-me-up.

It's certainly a most thoughtful gift to give at Christmas. Since this is the season everyone wants to be in the best of spirits. Cheering, dancing and so forth.

4711 is different from other colognes. It's not the perfumed kind.That's why you can lavish it on. What it has, is a subtle scent that discreetly recedes into the background. Leaving your skin with a sort of tingling, invigorating sensation that feels awfully good.

And 4711 is made quite differently, too. A Carthusian monk gave us the formula back in 1792, and it's been a well-guarded secret ever since. (Without giving too much away, we can tell you it's mellowed for a long, long time in oak casks. Like rare vintage wine.)

Incidentally 4711 works just as beautifully after the holiday festivities have fizzled out. It's the kind of liquid refreshment most people would enjoy all year 'round. In fact, a lot of people couldn't get through a day without it.



Gift items and sets available from $3 to $20.

No 4711.

Made, bottled and sealed in Cologne—the city of 4711.

1017

Sole Distributor: Colonia, Inc., 41 East 42nd St., New York, N.Y. 10017



VAN CLEEF & ARPELS

World-Famous French Jewelers

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Unfurl The Ban-Lon® Girl

awhirl in Ban-lon® swirls
of purple and orange
twirls,
curving and
swerving
with verve,
deserving
the waves
of holiday raves,
$50 by
PEER NEGLIGEE
at

Bramson

Chicago and suburbs

the home of the brave

©1967 Chanel, Inc. 1 West 57th Street, New York



surround yourself with...

Perfume in the Classic Bottle from 8.50,
Refillable Spray Perfume or Cologne, each 6.00.

CHANEL N°22

THE PERFUME OF ROMANCE

Have you ever had your skin analyzed?



Revlon Invents

Don't feel guilty when we tell you your skin is showing symptoms of an underprivileged past. It's not your fault. You may have lavished it with attention. Slathered it with creams. Given it everything money could buy. Except the one thing it's been crying for. Moisture.

Before you go off in a huff, muttering about all the moisturizers you have used (including our own), you should know this: moisture is meaningless unless it can get right down among those slack, drying-of-thirst cells where it can help replenish. Like plumping new life into your skin. So that, on the surface, all is sleek and serene.

Another fact to face: even the best moisture agents in the world (including our own) can't work on a one-shot basis. You must keep moisture in constant supply. Non-stop. 24 hours a day.

We've licked both these problems. Actually, we've come up with a whole new approach to skin care. We call it 'group therapy'. We've developed deep-absorption moisturizers and put them into preparations for every step of skin care. So that everything you use, from cleansers on, becomes a moisturizing specialist. Your skin literally lives in a beneficent moisturizing climate. Every waking (and sleeping) hour.

No? Well, lie down, we want to talk to you.



Group Therapy (for skin)

©REVLON, INC. 1987

What's more, we've created a separate 'group plan' to penetrate the problems of each separate skintype. Dry. Oily. Or on-the-fence. Even if your skin hasn't responded to moisture lotions before, it can't help reacting to these. (Even if you're the oily-skinned type who's made a fetish of avoiding moisture, you'll take to these 'specialists' like a thirsty plant.) Now you know what your skin's been deprived of all these years. So don't just lie there. Do something.

The complete 'Moon Drops' moisturizing collection by Revlon includes: Cleansing Creams, Cleansing Lotions, Toning Lotions, Firming Facials, Undermakeup Moisture Film, Night Creams, Eye Balm and Eye Makeup Remover. Available individually, or grouped for your particular skintype, at your Revlon counter now.



The New 'Moon Drops' Moisturizing Specialists by Revlon



Teal Traina lights up a room.



rare jewels of the world

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24 QUAI GENERAL GUISAN
GENEVA, SWITZERLAND

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718 FIFTH AVE., NEW YORK CITY
NEW YORK, U.S.A.

Barberini



Ginala



Ginori



This is the house that ORIGINALA built


ORIGINALA

shillito's



GEORGETTE TRILÈRE FOR TRIMAR TIES A SIMPLE STREAK OF BLACK AND WHITE SILK TWEED IN WHITE... SENDS IT SKIMMING DELIGHTFULLY LOW AND ENDS IT IN A SPINNING WHIRL OF DEEP, DEEP PLEATS. COSTUME ROOM, THIRD FLOOR. $96.

TAJI LINGERS LONGER... A PRECIOUS SCENT FROM THE EAST... PART MOONLIGHT, PART MYSTERY. THE HAUNTINGLY BEAUTIFUL TAJI IN A FABULOUS FORM—TAJI CHIFFON SPRAY COLOGNE—GOES ON IN A FINE MIST AND REFRESHES FOR HOURS. COSMETICS, FIRST FLOOR. $5.

SOUTHERN OHIO'S LARGEST DEPARTMENT STORE, FIRST IN FASHION

SAGA—the more sumptuous mink from Denmark Finland Norway Sweden



Charles/Michael Fitzpatrick

EMERIC PARTOS flares luminescent SAGA natural Blue Shadow mink from Scandinavia... rings it with lights of a midnight sun. Made to your order in our workrooms. Fur Salon, Second Floor.

ON THE PLAZA • NEW YORK
BERGDORF GOODMAN
5TH AVENUE AT 58TH STREET

QualiCraft

the shoes with the $20 look



Today is the first day of spring in our exciting forecast collection! Blossoming out, the azalea patent-uppered gauntlet shoe, decorated with silvery studs. It's new. Everything QualiCraft is new. And 7.99 and 8.99 is a pleasant surprise. This one is 8.99

Shoe Stores east of the Rockies *Baker's* or *Leed's* Shoe Stores on the Pacific coast

Christmas 1967: Estée Lauder

© 1967 Estee Lauder, Inc.



Youth-Dew Spray Shower Oil $7.50
Estée Lauder



Boutique Spray, Youth-Dew Eau de Parfum $6.00
Estée Lauder



Youth-Dew Fragrance Oval $5.00
Estée Lauder



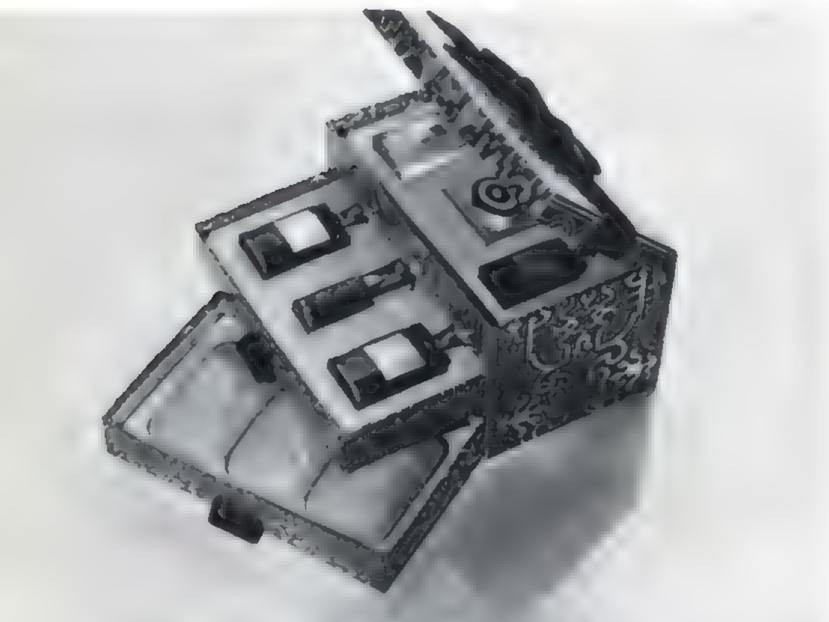
Golden Alligator Compact $12.50
Estée Lauder



Youth-Dew Bath Oil $7.50 to $43.00
Estée Lauder



Boutique Oval, Youth-Dew Solid Perfume $10.00
Estée Lauder



Youth-Dew Treasure Chest $25.00
Estée Lauder



Youth-Dew Art Nouveau Soap & Dish $3.75
Estée Lauder



Youth-Dew Grand Bath Collection $12.50
Estée Lauder



Youth-Dew Scented Candlelight $12.50
Estée Lauder



Youth-Dew Parfum Spray, Dusting Powder $8.50
Estée Lauder



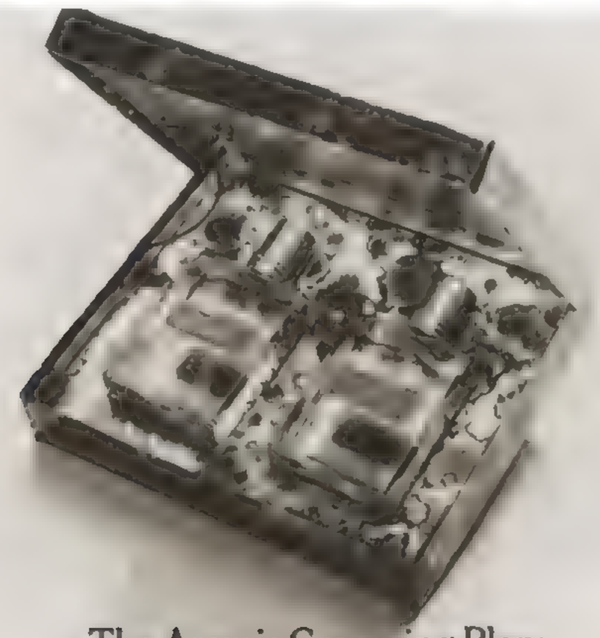
Jewelers' Compact $7.50
Estée Lauder

Christmas 1967: Aramis

© 1967 Estee Lauder, Inc.



The Aramis Executive Lunch Pail:
5 Grooming Agents $15.00



The Aramis Grooming Plan:
After Shave and Cologne $10.00



The Aramis Envoy:
Travel Soap and After Shave $3.75



The Aramis Campaign Chest:
4 Grooming Agents $25.00



The Aramis Master Plan:
12 Grooming Agents $85.00



Aramis After Shave (4 oz.) $5.00



Aramis Grit Soap $5.00



Aramis Soap-on-a-Rope $5.00



The Aramis Courier: Terry Wrap-Around,
3 Grooming Agents $18.50



The Aramis Shaving Crock with Soap $6.50



The Aramis Corduroy Field Kit $17.50



Aramis Spray Cologne $7.50



Contemporary sculpture in a pure wool knit. About $70. Bergdorf Goodman, Marshall Field & Co.. Neiman Marcus, I. Magnin.

KJL



KENNETH JAY LANE

The Sara Fredericks Salon Remembers...

When life was lush.
And ladies were pampered.
When "atmosphere" meant soft lights,
soft music, and an apéritif.
And a lady never touched a clothing rack.
Because in the Salon,
couture is "presented" to her.

Sara Fredericks brings back that Age of Elegance.
Now, in New York at 11 West 57 Street.
Where a woman re-enters an age of the past.
Sinks into something plush.
And selects a fashion from the year 1968.

Sara Fredericks,
for the contemporary woman of good taste
and great expectations.

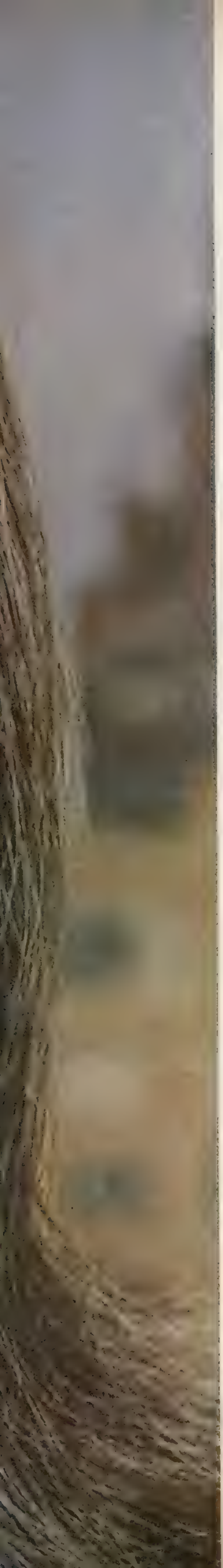
The Sara Fredericks Salon Remembers . . .
Presenting Norell, Zuckerman, Galanos, Trigere,
Oscar De La Renta,
Bill Blass, Jean Louis, and others.

Sara Fredericks

New York
Eleven West Fifty-Seventh Street
Boston
Palm Beach
Hollywood By-The-Sea
Bal Harbour
Coral Gables

VOGUE, December, 1967





Necklace by Van Cleef & Arpels

The great new freedom movement
in makeup happening now!

NEW 'DEMI-MAKEUP' BY REVLON

the first totally translucent finish-for-the-face ...for today's soft, soft, softest look

Demi is the today-fashion in facewear. It's the makeup that is and isn't. A silky slip-on of color-in-creme... gives your face a sheer, supple, flexy, flawless finish that looks and feels (and moves)... like spontaneous skin. It's a whole new demi-world of translucency — light-reflecting, layer-less coverage that lets the 'skinness' of you show through. It even feels translucent. With so much moisture in its makeup, it slips on with a new sort of sleek, skimmy ease. You can work with it, play with it, blend it almost endlessly. (You simply can't wind up with a masky, smothered-up, covered-up, 'makeup-y' look.)



If all you restless beauties hadn't asked for the absolute moon, we might never have invented this face-age phenomenon. (But now Demi-Makeup is here. Aren't you glad that you thought of it?)

The 'Moon Drops' Demi-Makeup Collection

Translucent Flowing-Creme Makeup • Pressed Powder • Loose Facepowder • Blushing Powder

The world's most fascinating brunette: GLMA® mink



CREED
TORONTO

A selective product of the GREAT LAKES MINK ASSOCIATION, producers of premium natural dark ranch mink.

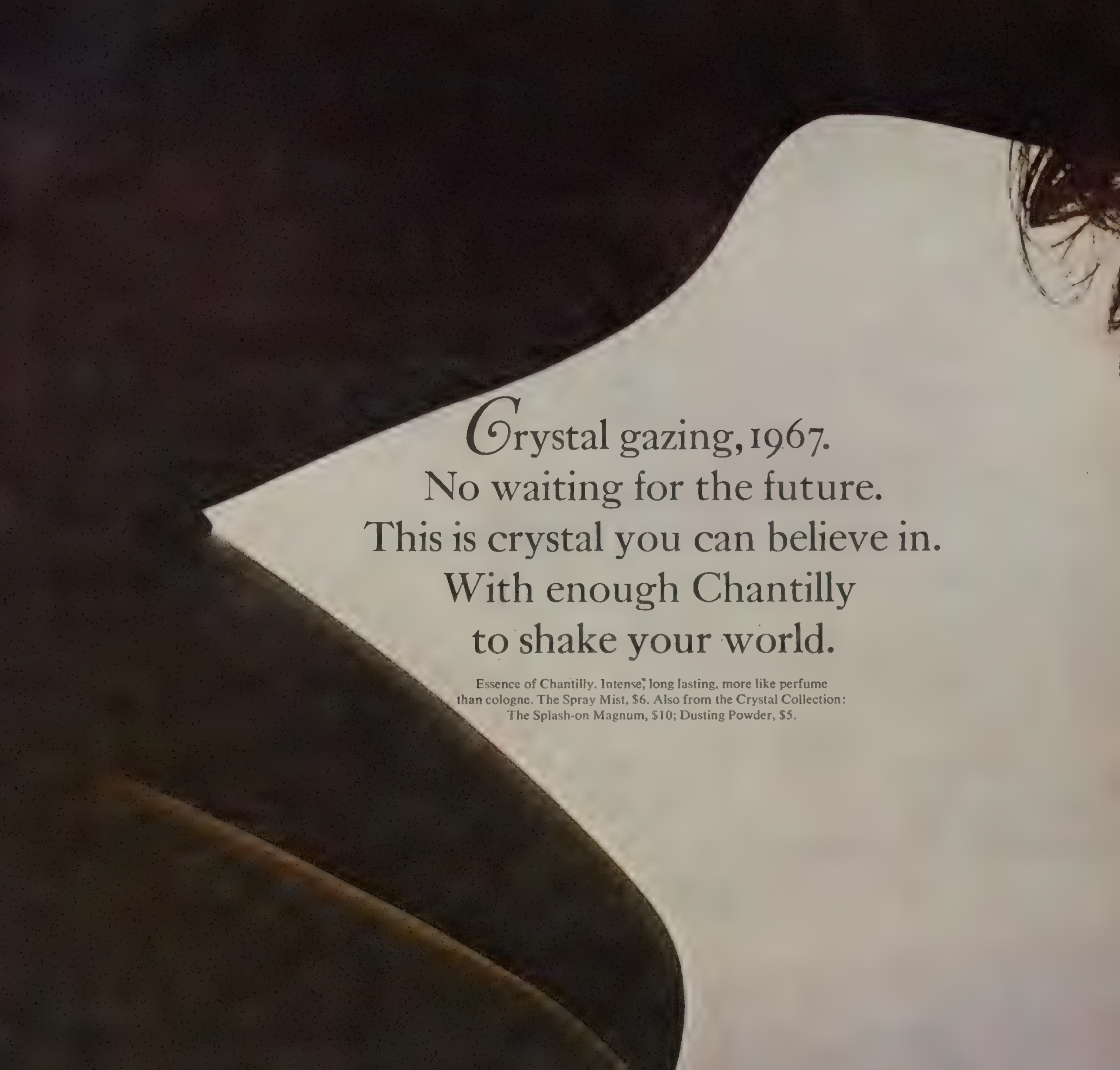
In the foreground, the elegant Fleetwood Brougham. Behind it, the Fleetwood Eldorado, world's finest personal car. Cadillac Motor Car Division

The only real choice in luxury motoring

This year, the major decision faced by discriminating car buyers is whether to enjoy the traditional elegance of Cadillac's familiar models or the exciting individuality of Eldorado, the world's finest personal car. Only Cadillac offers such a dramatic choice in this price class. There are nine other models—the largest selection in the luxury car field. All share Cadillac's great new 472 V-8 engine and quality craftsmanship. Your Cadillac dealer will be delighted to show you the many ways you can enjoy the Standard of the World.

GM
MARK OF EXCELLENCE

Elegance in action *Cadillac for 1968*



Crystal gazing, 1967.
No waiting for the future.
This is crystal you can believe in.
With enough Chantilly
to shake your world.

Essence of Chantilly. Intense, long lasting, more like perfume than cologne. The Spray Mist, $6. Also from the Crystal Collection: The Splash-on Magnum, $10; Dusting Powder, $5.

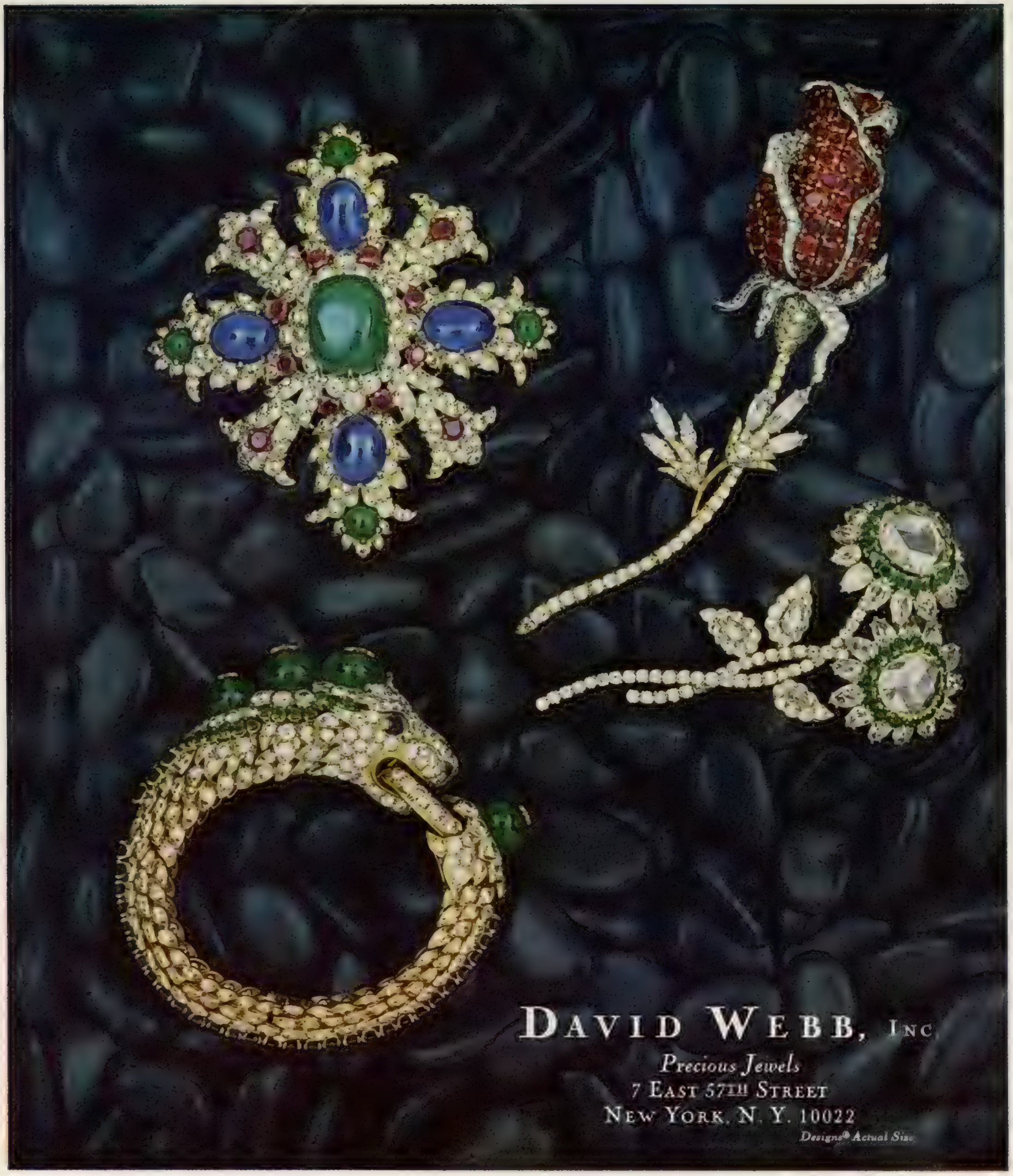
Chantilly by Houbigant

COMPOUNDED IN U S
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PARAPHERNALIA® IN NEW YORK, BOSTON, LOS ANGELES, SAN FRANCISCO, CHICAGO AND OTHER CITIES.

LOVE PEACE PARAPHERNALIA


DAVID WEBB, INC.
Precious Jewels
7 EAST 57TH STREET
NEW YORK, N. Y. 10022
Designs Actual Size

Teal Traina



Consummate nonchalance in **AZURENE®** EMBA® natural blue-gray mink

® EMBA MINK BREEDERS ASSOCIATION American mink—world's finest

Virginia Thoren-Rice





Miss Suzy Parker
and a beautiful new
Christmas legend...

The Quintessa Collection

'Tis the night before Christmas. The only sound is a ribbon untying. Then she sighs. And her world turns green, bedazzling green...

You have given her a life-long flood of beauty...incandescent beauty from the notable, new Quintessa Collection...a ravishing pin...a wildly elegant bracelet, extraordinary earrings, necklace or a singularly brilliant ring.

You have given her the finest of fabulous diamonds, rubies, sapphires *and* the planet's most exquisite new achievement: the Lindé Created Emerald. Its startling surprise: incomparable clarity, greenest-green magic.

The Quintessa Collection introduces the excitement, the authority of *couture* fashion to fine jewelry. A new, new pace! Now you don't have to be a tycoon to give her an original design, set in 18-karat gold or palladium and registered for its authenticity and superb craftsmanship.This unrivalled treasury of fine, fine jewelry, inspired by The Beautiful People, from seventy-five to one thousand dollars. A few very Limited Quintessa Editions, to twenty thousand dollars.

Is your finest jeweler's name below? If not, write for name of jeweler near you: The Quintessa Collection, 270 Park Avenue, New York, N.Y. 10017.

I. Rosenzweig & Sons Jewelers, Phoenix, Arizona **I. Rosenzweig & Sons Jewelers,** Scottsdale, Arizona **J. Herbert Hall Jewelers,** Pasadena, California **Michaels Jewelers, Inc.,** Hartford, Connecticut **Mayor's Jewelers,** Miami, Florida **Underwood Jewelers,** Jacksonville, Florida **Claude S. Bennett, Inc.,** Atlanta, Georgia **Rost Jewelers,** Indianapolis, Indiana **Clark-Gumm,** Wichita, Kansas **Oscar Caplan & Sons, Inc.,** Baltimore, Maryland **Frederick's Jewelers,** Springfield, Massachusetts **Thomas Long Co.,** Boston, Massachusetts **Sharfmans,** Worcester, Massachusetts **Helzberg's Plaza,** Kansas City, Missouri **Jaccard's,** St. Louis, Missouri **H. J. Howe, Inc.,** Syracuse, New York **E. J. Scheer, Inc.,** Rochester, New York **Bonwit Teller,** New York, New York **Broer-Freeman,** Toledo, Ohio **B. C. Clark,** Mayfair, Oklahoma City, Oklahoma **Zell Bros.,** Portland, Oregon **Hardy & Hayes, Inc.,** Pittsburgh, Pennsylvania **Feder's Jewelers,** El Paso, Texas **Sweeney & Co. Jewelers,** Houston, Texas **Schwarzschild Brothers, Inc.,** Richmond, Virginia **Chas. Schwartz & Sons,** Washington, D.C.





THE QUINTESSA PORTRAITS™ RICHARD AVEDON

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Salvador Dali—from the Lenthéric Collection





It began with a dream of women. Women in all their infinite variety.
We were haunted by that dream. And so we sought out twelve of the world's great painters and said to them: "Women. What do you see in them?
Paint for us your version, your vision of their very essence."

Some painted the colors of their laughter. Others captured the trembling of an unshed tear. Some saw their sunlight. Others felt their secret silences.

Then one day, the paintings were ours. To draw from. To distill. To extend presence into perfume. A perfume all mood, all magic, all wonder, all woman.
This is how Lenthéric 12 happened. Now let it happen to you.

LENTHÉRIC 12 *A portrait in perfume*

BILL BLASS for MAURICE RENTNER



Robert Stone

sincerely
GIDDING
Jenny
CINCINNATI

AGILON®

"pantyhose.

†PATENT PENDING ‡ TRADEMARK ®AGILON IS A REGISTERED TRADEMARK OF DEERING MILLIKEN RESEARCH CORPORATION.



with refills"

(And the panty part is quite a little shaper)

Now one little snag won't ruin everything.
Now you can keep what's right and
refill what ran.

Now if you've a need to, or merely a mind
to, you can detach legs of lime and refill
with cocoa creme.

Now you can refill at will by a bit of magic† and it's bye-bye to garters forever.

Now there is pantyhose with self control.
And refills.™

And some of you may never wear
anything else again.

Round-the-Clock®

Pantyhose with detachable refills in lime, peach, turquoise, cocoa creme, bone, chamois, black and white. $10 complete. Refill at will with Agilon® sheers or opaques in myriad colors. $2.25 the pair. The perfect pair of pantyhose has a nylon and Lycra® spandex lace panty and nylon stretch hose. Round-the-Clock, 5200 Empire State Building, New York 10001. U. S. Industries, Inc., National Mills Division. For stores that carry Pantyhose with Refills, see page 54.

You'll find Round-the-Clock the centre of attention at these fine stores:

Akron, Ohio, M. O'Neil Company
Albany, N.Y., Muhlfelder's; Macy's
Atlanta, Ga., Davison-Paxon
Austin, Texas, Dillard's of Austin
Bakersfield, Cal., The Broadway; Fedway Store
Baltimore, Md., Hutzlers; Stewart's
Beaumont, Texas, The White House
Berkeley, Cal., J. F. Hink & Son
Birmingham, Ala., Burger-Phillips
Boston, Mass., Filene's; Jordan Marsh Company
Boulder, Colo., Neusteter's
Bridgeport, Conn., D. M. Read, Inc.
Brooklyn, N.Y., Abraham & Straus
Buffalo, N.Y., Adam, Meldrum & Anderson; Wm. Hengerer Co.
Canton, Ohio, M. O'Neil Co.
Chicago, Ill., Carson Pirie Scott & Co.; Marshall Field & Company
Cincinnati, Ohio, McAlpins; Pogue's; Shillito's
Cleveland, Ohio, The Higbee Company
Clifton, N.J., Levy Brothers
Columbus, Ohio, Lazarus
Crawfordsville, Ind., The Golden Rule Store
Dallas, Texas, Sanger Harris
Danville, Ill., Meis Brothers
Davenport, Iowa, M. L. Parker Co.
Dayton, Ohio, Elder-Beerman Co.; Rike-Kumler Co.
Decatur, Ill., Carson Pirie Scott & Co.
Denver, Colo., The Denver; Neusteter's
Des Moines, Iowa, Younkers
Detroit, Mich., J. L. Hudson Co.
Elizabeth, N.J., Levy Brothers
El Paso, Texas, Popular Dry Goods
Erie, Pa., Boston Store
Evansville, Ind., DeJong's
Eugene, Ore., Bon Marche Russells
Fergus Falls, Minn., Norby's
Fort Lauderdale, Fla., Jordan Marsh
Fort Wayne, Ind., C. & H. Shoe Co.
Fort Worth, Texas, Monnig's
Grand Rapids, Mich., Herpolsheimer's
Harrisburg, Pa., Bowman's
Hartford, Conn., G. Fox & Co.; Sage Allen
Houston, Texas, Foley's
Indianapolis, Ind., L. S. Ayers & Co.; Wm. H. Block Co.; H. P. Wasson & Co.
Jackson, Miss., Kennington's
Jacksonville, Fla., May Cohen's
Kansas City, Mo., Macy's
Keokuk, Iowa, Wright's Fashions
Knoxville, Tenn., Miller's Inc.
Lexington, Ky., The Stewart Dry Goods Co.
Lincoln, Neb., Gold's; Miller & Paine
Little Rock, Ark., The M. M. Cohn Co.; Pfeifers of Arkansas
Long Beach, Cal., The Broadway; Buffums
Los Angeles, Cal., The Broadway; J. W. Robinson
Louisville, Ky., Kaufman-Straus; The Stewart Dry Goods Co.
Mansfield, Ohio, H. L. Reed Co.
Marion, Ind., C. & H. Shoe Co.
Memphis, Tenn., Goldsmith's
Miami, Fla., Jordan Marsh
Milwaukee, Wis., Boston Store; T. A. Chapman Co.; Gimbel-Schuster's
Minneapolis, Minn., Donaldson's; Power's Dry Goods
Nashville, Tenn., Harvey's
Newark, N.J., Bamberger's New Jersey
New Bedford, Mass., New Bedford Dry Goods
New Haven, Conn., Macy's; The Edward Malley Co.
New Orleans, La., Godchaux; Maison Blanche
New York City, Arnold Constable; Bloomingdale's; Franklin Simon & Co.; Gimbels; Macy's; Stern's
Norfolk, Va., Rice's
Oakland, Cal., H. C. Capwell & Co.
Oklahoma City, Okla., John A. Brown Co.; Jerome's
Omaha, Neb., Kilpatrick's; J. L. Brandeis
Orlando, Fla., Jordan Marsh
Peoria, Ill., Carson Pirie Scott & Co.
Philadelphia, Pa., The Blum Store; Bonwit Teller; Gimbels; Strawbridge & Clothier; John Wanamaker
Phoenix, Ariz., Diamond's
Pittsburgh, Pa., Gimbels; Kaufmann's
Portland, Me., Porteous Mitchell & Braun
Portland, Ore., Lipman-Wolfe; Meier & Frank
Providence, R. I., The Shepard Company
Quincy, Ill., N. Heintz & Sons; Hurley Shoe Co.
Richmond, Va., Thalhimers
Rochester, N.Y., B. Forman Co.; Sibley's
Sacramento, Cal., Macy's; Weinstock's
St. Louis, Mo., Famous Barr; Stix, Baer & Fuller; Vandervoorts
St. Matthews (Louisville) Ky., Bacon's
Salem, Ore., Lipman-Wolfe; Meier & Frank
Salt Lake City, Utah, Z.C.M.I.
San Antonio, Texas, Joske's of Texas
San Diego, Cal., Broadway-Marston
San Francisco, Cal., Emporium.; Macy's; Ransohoff's, Inc.
San Jose, Cal., Hart's
Savannah, Ga., Levy's
Schenectady, N.Y., Carl Company
Scranton, Pa., Scranton Dry Goods
Seattle, Wash., Frederick & Nelson
Sioux City, Iowa, Younker-Davidson
Spokane, Wash., Bon Marche
Springfield, Ill., Myers Brothers
Springfield, Mass., Forbes & Wallace
Springfield, Ohio, Ed Wren Store
Stockton, Cal., Brown-Mahin, Inc.; Macy's
Syracuse, N.Y., Dey Brothers & Co.
Terre Haute, Ind., Roots D. G. Co.
Toledo, Ohio, The Lion Store
Trenton, N. J., S. P. Dunham & Co.
Tulsa, Okla., Brown-Dunkin Co.
Washington, D.C., Hecht Co.; Woodward & Lothrop
Wauwatosa, Wis., Marshall Field & Co.
Worcester, Mass., Filene's
Youngstown, Ohio, G. M. McKelvey Co.

VOGUE'S READY BEAUTY

For the woman for whom nothing is too good

Or for the woman for whom *everything* is not too much. That's us. We like to think of ourselves posed at the threshold of the year's *grand bal.* (Whispers of who is she?) Clutched rather casually in our cool little hand is a certain minaudière we recently fondled at Van Cleef & Arpels. An 18-karat gold number with emeralds, diamonds, sapphires, rubies. $9,000. . . . Failing that, we'd settle for another at V. C. & A. This one shaped like a book, in woven strands of 18-karat gold, edged with diamonds. $4,500. (We must be sure to tell our husband that without its adorable fittings—comb, lipstick, powder, cigarette compartment—this one is slightly less.) . . . Ah, well. We *could* make do with a nifty little Italian minaudière from Bonwit Teller. It's only gold-plated. But then, it's only $50. With pretty ribbed surface,



TAD WAKAMATSU

scalloped closing and all, who's to know? Especially in night lights. . . . While at Bonwit's we were drawn, as in a trance, to a beauty of a beauty travelling case. The Ultima II by Revlon, it holds just about everything you need including extra room for your own carryings on. Ultima II skin-care concentrates, couture cosmetics, jewelled compact, fragrance, removable makeup mirror (see it in action, *above*), calfskin boxes for jewellery and such. Hand-made in black alligator, $1,200. Come down a notch or two to black Bengal lizard and it's yours for $800. . . . At this point you could hand us the Hope diamond and we'd barely bat an eye. In this spirit we were able to take Givenchy's jewelled compact, also at Bonwit Teller, in stride. Quite Cellini-looking, sculptured in 14-karat gold fill, studded with 35 rubies, complete with its own leather carrying case. Beyond visual appeal, all well thought out as to size, heft, mirror. $150 without the powder. That comes later to insure right shade. Only sporting to fill it with Givenchy's face powder. . . . (Continued on page 58)

The Anne Fogarty
shown on opposite page
is available at these fine stores.
Anne Fogarty Inc., 550 Seventh Ave., N.Y. 18

LORD & TAYLOR, NEW YORK
(Anne Fogarty Room)
RICH'S, ATLANTA
(Anne Fogarty Room)
WOODWARD & LOTHROP, WASH., D.C.
JOHN WANAMAKER, PHILADELPHIA
HALLE BROS., CLEVELAND
FROST BROS., SAN ANTONIO
J. L. HUDSON, DETROIT
STIX, BAER & FULLER, ST. LOUIS
J. W. ROBINSON—LOS ANGELES

Akron, Ohio .....Polsky's
Albuquerque, N. Mex. .....Car-Lins
Allentown, Pa. .....Hess Bros.
Asbury Park, N.J. ..... Dainty Apparel
Baltimore, Md. .....Hutzler Bros.
Berkeley, Calif. .....Sather Gate
Billings, Mont. .....Hart-Albin
Binghamton, N.Y. ..Drazen's Dept. Store
Birmingham, Ala. .....Loveman's
Boston, Mass. .....Jordan Marsh
Buffalo, N.Y. .....Wm. Hengerer
Canton, Ohio .....Stern & Mann
Champaign, Ill. .....Robeson's
Charleston, S.C. .....Jack Krawcheck
Charleston, W. Va. .....The Diamond
Chicago, Ill. .....Chas. Stevens
Cincinnati, Ohio .....Shillitos
Columbus, Ohio .....F. & R. Lazarus
Dallas, Texas .....Carriage Shop
Danville, Ill. .....Jules Strauss
Darien, Conn. .....Margo Moore
Dayton, Ohio .....Rike-Kumler
Decatur, Ill. .....Carol's
Denver, Colo. .....May D. & F.
Duluth, Minn. .....Arthur Silver
Erie, Pa. .....Halle Bros.
Fargo, N.D. .....Shotwell's
Ft. Wayne, Ind. .....Wolf & Dessauer
Haddonfield, N.J. .....Lillian Albus
Hanover, N.H. .....Town & Country
Harrisburg, Pa. .....Pomeroys
Houston, Texas .....Sakowitz Bros.
Indianapolis, Ind. .....L. S. Ayres
Jacksonville, Fla. .....May-Cohens
Lancaster, Pa. .....Watt & Shand
Lansing, Mich. .....Maurice's
Lincoln, Neb. .....Hovland-Swanson
Louisville, Ky. .....Stewart Co.
Manchester, N.H. ....Floyds c/o Blauners
Miami, Florida .....Burdine's
Milwaukee, Wisc. .....Gimbel's
Minneapolis, Minn. .....Jackson-Graves
Newark, N.J. .....Hahne Co.
Newburg, N.Y. .....Traver's
New Hartford, N.Y. .....E. Cramer & Son
New Haven, Conn. .....Esther's
New Orleans, La. .....Maison Blanche
Norfolk, Va. .....Nicholson & Marks
Peoria, Ill. .....Carson, Pirie, Scott
Phoenix, Ariz. .....Goldwater's
Pittsburgh, Pa. .....Jos. Horne Co., Inc.
Plainfield, N.J. .....Teppers
Portland, Oregon .....Lipman-Wolfe
Portland, Maine .....Porteous, Mitchell & Braun
Princeton, N.J. .....Bellows
Providence, R.I. .....Outlet Co.
Red Hook, N.Y. .....Suburban Shop
Richmond, Va. .....Thalheimers
Rochester, N.Y. .....B. Forman Co.
Salt Lake City, Utah .....Z. C. M. I.
San Francisco, Calif. Maison Mendessolle
Seattle, Wash. .....Bests Apparel
South Bend, Ind. .....Robertson's
Springfield, Ohio .....Edward Wren
St. Petersburg, Fla. .....Maas Bros.
Syracuse, N.Y. .....Addis Co.
Toledo, Ohio .....Lamson's
Tucson, Arizona .....Cele Peterson
Westchester, Pa. .....Joel Weiss
Wilmington, Del. .....Fisher's
Worcester, Mass. .....Ulian



Fogarty does Fogarty

Sequin on lace in sizes 4 to 14. About $170. At fine stores listed on opposite page. Anne Fogarty, Inc. 550 Seventh Avenue, New York.



THE VILLAGER® *collector, on other shores, and under far-away and bluer skies, retains her unwavering sanity of taste. Her high vitality, however, glows with the force and brilliance of Aegean suns.*

The Villager®

at good stores and college shops





Canvas tunic dress with contrasting shorts and trim $26. Smocked hip-hugger bathing suit $18, matching pant dress $18. Striped skimmer $21. Baby doll pump $19. Leather bar flat $14. Opposite page: Ribbed knit pullover $9, with classic slacks $14. Long-sleeved tent dress $23. Canvas pant dress $26. Misses' sizes. Prices approximate.

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Vogue's ready beauty

(Continued from page 54)

On with the things you can send us for Christmas because we are very discerning, and we will immediately recognize that you didn't arrive at the idea easily or thoughtlessly. You knew *us*. . . . Ondine, that gripping perfume by Suzanne Thierry. Now it comes in a creamy solid version, Ondine Parfum Solide. And how it comes! Raymond Loewy designed for it an equally solid gold case, 2½ ounces of 14-karat solid gold, an entrancing piece of modern sculpture that's hard to keep your hands off of. $500 on special order at Lord & Taylor, and refillable, thank goodness. (The "poor girl's" edition is identical, except it's merely gold-plated and merely $8.50.) . . . Calèche. However many other perfumes we have around, we would still like Hermès's Calèche for those



TAD WAKAMATSU

moments when we want to be all girl, smart-girl all-girl. In honour of the new Calèche soap and powder, Hermès has put out a limited edition moire "jewel box," Calèche Coffret Deluxe, that holds the new Talc Parfumé and Savon Parfumé plus pure Calèche perfume in a 1-ounce atomizer and a ¼-ounce atomizer (latter for the road). All four are gloriously enclosed in lifetime dispensers of mock tortoise shell, discreetly golden-trimmed. (See them pictured *above*.) $70 at Saks Fifth Avenue. . . . We would also appreciate the luxury of trying a perfume from a land we don't ordinarily associate with perfume-making, at least since Biblical times. Bat-Sheba, put out by a Judith Muller in Haifa, Israel, has two ways about it: one woodsy-modern, the other exotic-oriental. That venerable pharmacy, Caswell-Massey, approves and therefore carries it. Send $25 for an ounce of perfume or $5.50 for toilet water to Caswell-Massey's mail-order address, 114 East 25th St., New York City 10010. . . . Maybe nobody thought we needed these, but we do indeed. The wizards at Braun made them, and they're temporary tenants at Hammacher Schlemmer. Man Fan, a soundless breeze about the size of a pencil-sharpener, to privately cool a woman whose boss or secretary or family seem to work on different thermostats. $20. . . . Braun's Mini-Dryer, an electrical matter volted for international use, not much bigger than a cigarette case, delivers strong, warm air for the drying of hair, stockings, resident livestock. $25. . . . And from Henri Bendel's Gilded Cage we'd like to shoplift Vibrex, a cordless battery-operated massager in the form of a silvery bullet that promises to do well by our face and scalp and work under our pillow while we sleep. $9. . . .

(Continued on page 96)



Very precious stockings made with very precious metals . . . sterling silver combined with gold in a delicate shimmering mesh with luxurious textured nylon. By

Lady Exeter

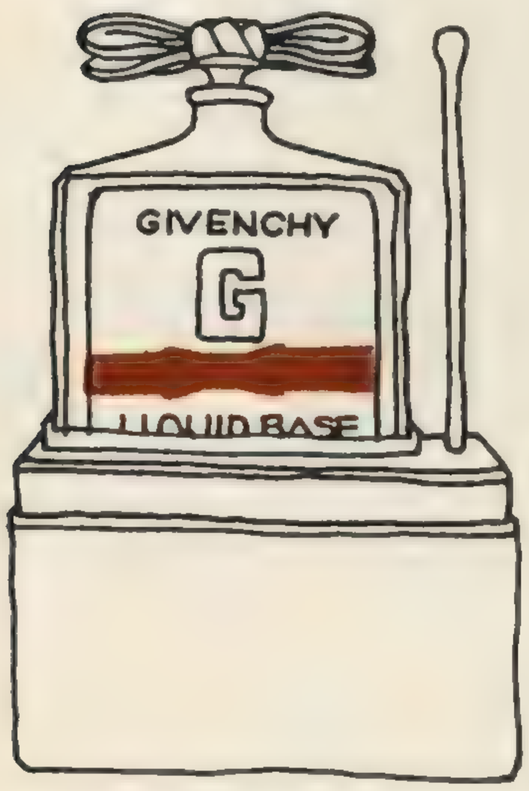
tycora®

About $5

At these fine stores:

Bergdorf Goodman . . . . New York
Bloomingdale's . . . . . New York
Bonwit Teller . . . . . New York
Bramson's . . . . . Chicago, Illinois
Broadway . . . . . Los Angeles, Cal.
Burdine's . . . . . Miami, Florida
De Pinna's . . . . . New York
Famous-Barr . . . . . St. Louis, Mo.
Filene's . . . . . Boston, Mass.
Foley's . . . . . Houston, Texas
G. Fox . . . . . Hartford, Conn.
Franklin Simon . . . . . New York
Frederick & Nelson . Seattle, Wash.
The Hecht Co. . . Washington, D.C.
The Hecht Co. . . . . Baltimore, Md.
Joske's of Texas San Antonio, Texas
Kaufmann's . . . . . Pittsburgh, Pa.
Lord & Taylor . . . . . New York
J. Magnin . . . . San Francisco, Cal.
May Company . . . Cleveland, Ohio
May Company . . . Los Angeles, Cal.
May Co. DG . . . . . Denver, Colo.
May-Cohens . Jacksonville, Florida
O'Neill's . . . . . Akron, Ohio
H. & S. Pogue . . . Cincinnati, Ohio
Powers Dry Goods . . . . Minneapolis, Minn.
J. W. Robinson's . Los Angeles, Cal.
Sakowitz . . . . . Dallas, Texas
Strous-Hirshberg Youngstown, Ohio
John Wanamaker's Philadelphia, Pa.

GIVENCHY...
YOUR
BASE OF
OPERATION



This bottle contains only one ounce—yet it is a six months' supply of the most chiffon-sheer liquid make-up ever. Stir. What clings to the stick is enough for a complete makeup. To use more would be wasteful. Secretly moisturizes all day. 1 oz.—6 months' supply, 20.00.

I. MAGNIN & CO., LORD & TAYLOR, N.Y.C., WOODWARD & LOTHROP AND OTHER POSH STORES

Lady Exeter

tycora®

The Leg that glitters is all Gold.



NORWEGIAN
BLUE FOX

The Silken-Haired
Natural Beauty
from Norway

Georges
Kaplan

730 FIFTH AVENUE, N.Y.

peter max





Parfums Marcel Rochas, Paris/New York


There is only one Joy...
JOY
DE
JEAN PATOU
PARIS
... the costliest perfume in the world.



the feline Mystique. Sleek, sinuous, slashed to there, in fully lined nylon tricot agleam with giant black sequins. Wear it and have a man for dinner. S, M, L. $20. · Vanity Fair Mills, Inc., 640 Fifth Avenue, New York, N.Y.

VANITY FAIR

IRISH LINEN BY MOYGASHEL®



by Carlye. Available at Lord & Taylor, J. W. Robinson, Rich's.

You'll love the free fragrance gift* that's waiting for you at the Coty counter.

It's our way of getting to know you and getting you to know the wonderful world of Coty fragrances.

Imprévu • Emeraude • L'Aimant • L'Origan • Paris • Muguet des Bois

* Supply limited

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The Star

of the StarStream Jet Set:

. . . en route aboard TWA to New York . . .

Paris . . . Hong Kong . . . Don Loper's ambient suit

of Bellaine worsted, navy or black starchecks

with white silk pesante collar, concealed fly front.

six to sixteen sizes $156 • Haggarty's, California

Don Loper

BEVERLY HILLS • PASADENA • SANTA ANA • LAKEWOOD • DOWNEY • GLENDALE • CANOGA PARK • BAKERSFIELD • PALM SPRINGS

Haggarty's

Evyan

presents the New Purse Bottle
in the fragrance of your choice–

White Shoulders
Most Precious
Great Lady
Golden Shadows



A Halo of Loveliness

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IT'S GRACEFUL. AND FEMININE.
IT HAS TO BE CREPE.



S. Howard Hirsh celebrates the return of the waist for evenings. Only crepe has this kind of flattery. But it takes Avisco® fibers to give it glorious lustre and richer color. It's a wonderful way to look!

The plunge neck dress comes in green, pink and gold. Sizes 5 to 13, 6 to 14.

About $40.

Bloomsburg's Crepe Cabareta is a blend of 58% Avisco® acetate/42% Avisco® rayon.

HANG YOUR HAT ON AVISCO FIBERS.
S. Howard Hirsh Does.

Available at Franklin Simon, New York; Chas. A. Stevens, Chicago; Titche-Goettinger, Dallas; Bullock's, Los Angeles; Jordan Marsh, Miami; Julius Garfinckel, Washington.

fmc® AVISCO FIBERS

TABU

the 'forbidden' fragrance



Dana

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Baltimore, Md.

Jordan Marsh
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Kreeger's
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set in 17th Century Italy.
This page: Dramatic
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Opposite: a veritable
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that's also marvelous
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All prints designed
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All fashions on these five pages at all stores listed.

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Beaumont, Texas—**Whitehouse**
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Billings, Mont.—**Mildred Hazel**
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Birmingham, Ala.—**Odum, Bowers & White**
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All available in sizes 6 to 16. *Prices slightly higher on the West Coast.

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as
THE SELF-MADE
THE STAR GAZER
THE SPOILED DARLING
THE STAR

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Produced by Trahey/Wolf for GLMA,
the Association that produces premium natural dark ranch mink.



THE SELF-MADE

Gerry Shultz is entirely self-educated and is highly respected in every Camp. One of America's brightest luminaries in the magazine world, Miss Shultz, as editor of *Tongue in Chic*, is a zealot on the subject of individualism and self-expression. She has been known to change her clothes fifteen times a day depending on the nature of the meeting. She literally bristles when women "in the know" don't know.

Her favorite car is a Diehmobile which she ordered from a New York dealer and assembled herself in her office. She is remote, enigmatic, diminutive and has a deceptively sleepy air which has been known to trick less astute competition. Gerry Shultz is one of the few to transcend all the obstacles of being a woman and goes on record with her choice of what she is going to buy herself for Christmas nothing but an

ARBEIT BROS. INC.
coat and in nothing but
GREAT LAKES NATURAL DARK RANCH MINK.



THE STAR GAZER

There are nights when social worker Mitzi Gorsch feels that the five flight walk-up is just too much. It's those kinds of nights Mitzi dreams and star gazes. She sees herself not as others see her but rather as a lyrical beauty with the fey fragility of a Shakespearian heroine.

Mentally she moves from her one room apartment to a suite of 12 rooms at the Carlyle.

She visualizes Chippendale to sit on and instead of her plastic plates, Royal Worcester porcelain to eat snacks off. Instead of her mediocre education she feels like a classic thoroughbred female that was educated in the most exclusive paddocks of the world. When Mitzi dreams, like all women, she sees herself in nothing but a fabulous fabulous coat designed by Luis Estevez for

RADLEY FURS, INC.
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THE SPOILED DARLING

Her name is Doña Espadrille de Vasquez. She has panache. Like having ginger lilies shipped in daily from Tobago. She is long and rangy in the tradition of a Garbo. The freshness and uncontrived elegance of Doña Espadrille makes her unique. Physically she is a random woman. Every gesture a new perspective. She does not walk, she unravels.

She is resigned to playing a winning hand. However, she's not above haggling over the perfect mussels for her much praised Paella. She lives with her adoring husband, Seymour de Vasquez, who breeds whippets, and her infant daughter, Pia, in the world's most exclusive swamp, Jupiter Island. She says about her favorite mink coat, a bauble from Seymour, "It's wahm." That's one reason why she wears nothing but

J. WEINIG AND SON FURS
and in nothing but
GREAT LAKES NATURAL DARK RANCH MINK.



THE STAR

Her name is Barabara. Her real name was Barbra. She prefers her professional sobriquet, "The Mighty Sparrow." From a smokey nightclub in Greenwich, she climbed to the heights of the Spoleto Festival singing from the clock tower of Spoleto at midnight to the throng beneath her. This month she received her platinum record from none other than "the voice". Her songs are rich in jibe and innuendo and comment satirically on murder, sex and infidelity. Barabara wears, now that she's big time, nothing but a coat by

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BEAUTY CHECKOUT

December

Help is on the way: Chapter III on skin....

Aestheticians? Dermaspecialists? How do you describe the women and men who don't have MD on their license plates but have nonetheless made the skin game and its study their career? Neither cosmetologist nor cosmetician seems completely accurate terminology since, to most of these skin consultants, makeup is a strictly secondary part of the program; treatment is their primary and sometimes their only service. Those skin medical men, the dermatologists, apparently agree that the lay skin people's ministrations are enormously valuable, especially in the cleansing department. "You possibly could give yourself a similar facial at home," one renowned dermatologist told us. "But would you? Would you have all the expensive paraphernalia and lotions and balms and indeed the same knowledgeably seeing eye to produce the optimum results?" No, *we* wouldn't. . . . So, in the interest of both immediate holiday help and long-range skin reconstruction, we present the offerings of one such aesthetician-dermaspecialist-cosmetologist: Christine Valmy. A Romanian whose charm we wish were ragingly contagious, Mrs. Valmy is a striking brunette with the sort of flawless complexion that suggests maybe she knows something we don't. She is presently president of the American Association of Aestheticians and director of the Christine Valmy School "for aestheticians and makeup specialists" in New York, the first licensed school for skin care in the United States. Her graduates man Valmy salons in Bloomingdale's, all the Macy's, all the Bamberger's, and, among other salons on her itinerary, one is scheduled for J. W. Robinson in Beverly Hills. In addition, Bloomingdale's is going to have, after the first of the year a Christine Valmy street-floor counter, where your skin is analyzed and its acid-alkaline balance diagnosed after which, if you choose, a lab technician will mix to order your personal facial materials before your eyes but behind aseptic glass. . . . Perhaps the most spectacular Valmy process is her "deep freshening." But that takes time, so we will start with her advice for fast skin-remodelling at home and work up to her long-range salon programs. . . .

At home: An hour's pre-party rescue work

If you have just an hour or two before an evening gala, Mrs. Valmy prescribes the following facial program. (You will note that there are a number of esoteric ingredients and considerable mixing involved, so you will want to prepare your skin first-aid kit in advance. Indeed you may well wish to substitute your own packaged masques and compresses, et cetera, but here is Mrs. Valmy's "Old Romanian" instant revival routine.) . . . "First thing to do as soon as you reach home is to remove all the clothes. Then: a glass of Alka-Seltzer on the rocks is a must. You're ready now for treatment. . . . Clean face with cleansing lotion, followed by a mild astringent. Then wash with a mixture of: one part kaolin, one part talcum powder, one part magnesium carbonate, and one part soap flakes. Rub particularly with round, strong motions the face area that harbours blackheads, open pores, rough texture. Rinse well and apply for oily skin: the juice of white grapes; for dry or wrinkled skin: a blend of avocado oil, a good penetrating cream, and a moisture lotion. Face covered thus, take a lukewarm shower for five minutes. At the end, let very hot water run down your spine and on the inside part of your wrists to feel as much heat as you can tolerate. Friction body and face with a wrung-out wet towel that has been dipped in cold or lukewarm water, into which you have put some drops of camphorated alcohol. Then, still wet, wrap yourself in a robe and, avoiding the eye areas, apply a facial masque. For oily skin: one egg yolk mixed with a pinch of sodium bicarbonate, ten drops of fresh lemon juice, and a teaspoon of kaolin powder. For dry or wrinkled skin: one egg yolk, one tablespoon honey, one teaspoon rosewater, and two teaspoons of a beaten egg (Continued on page 92)

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Lesley Hornby found someone she can lean on

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Next we printed our surah with the most magnificent motifs we could find. By top designers. Inspired by art nouveau. All exploding with color.

Result: a luxurious fabric of couture calibre. Already under the labels of many great American designers.

What you see on the young lady is typical of the way Riptide works. The gown is not for sale. But many lovely things like it are. You'll find dresses, lingerie and sportswear of Riptide in better stores everywhere.

Riptide, like all other Klopman fabrics, does what we say it does. That's why you can depend upon it.

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Riptide, a fabric you can lean on by Klopman



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Essence of Chantilly.
Intense,
long lasting,
more like perfume
than cologne.
The Magnum, $10.

Chantilly by Houbigant

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BEAUTY CHECKOUT

(Continued from page 88) white. On closed eyes, apply a lukewarm compress of rosewater in which you have put a nip of tea and one of camomile. Or, if eyelids are puffy or swollen, a wet compress on which you have put four tablespoons of freshly-grated potatoes. You will stay then immobile under the blanket in complete darkness and silence for about fifteen minutes trying not to think of anything at all. Then remove the masque with cold water till perfectly clean. Friction body and face with a mixture of half cologne and half water (for dry skin, use one part cologne to two parts water). Now you should be freshly radiant and ready for makeup and dressing." . . .

At salon: The day before skin must glow

Mrs. Valmy on U.S.A. compliments: "How many times do you hear a compliment on a woman's skin? Eyes, mouth, hair, clothes—of course. But American women need to be educated to the fact that meticulously clean skin can be their most outstanding beauty feature." . . . For rave notices, a clean-up facial at a Valmy salon should happen the day before the skin plans to make its mark on an audience. Not that the face emerges mottled, but all the strange activity makes it inhospitable to perfect makeup for a bunch of hours. Typical treatment would start with a cleansing lotion of milky texture (Mrs. Valmy prefers liquids for efficient cleansing). Then skin is measured for acidity and alkalinity with a pH metre and analyzed with a magnifying lamp that sees through furtive problems. Then massaging, balms, machinery, all custom-planned to cope with what the detective work has revealed. Ozone spray or ozone steaming depending upon oiliness or dryness. For oily skins, a disincrustation, machine method accomplished with electrodes, to dissolve accumulated, pore-enlarging sebum. A facial "vacuum cleaner" for further cleaning, followed by a misty spray to remove more dead cells. Large areas of the face gently pressed to oust remaining soil. A chilly antiseptic spray. A masque determined by skin type to "hydrate, stimulate, tighten, and firm." Soul-, as well as visage-satisfying. . . .

If you have five days: A crash program

Say the upcoming weekend is excruciatingly important to the strand of your whole life scenario. You could discipline yourself into a five-day Valmy skin-beauty crash program, one to two hours a day. Suppose you start Monday. They'll spend some fifteen minutes investigating your skin behaviour, what it needs in the line of reform schooling. An hour of skin laundry includes a light lift-off for dead cells, filiform showers, power-pressured sprays, suction under ozone atmosphere, massage with vegetable-based recipes. . . . Tuesday, you'll chat about skin care at home, what you should buy, what you should improvise, what you have that will do —this before a hydrating facial treatment. . . . Wednesday, you do your home facial yourself while teacher supervises. Then teacher bestows a luxe application of some of the rarer brews: proteins, and oils the likes of mink, turtle, avocado. . . . Thursday concerns itself with makeup. Your features, skin tones, and complexion texture are discussed in embarrassing detail. . . . Friday, there's a facial-exercise lesson that could make your mien less mean. (Mrs. Valmy, a lady whose forehead is as smooth as polished ivory, insists that since her teens she had forehead wrinkles until she discovered the guilty muscle and thereupon wiped them out.) And a concluding and cajoling massage and vapours. . . .

"Deep freshening:" If you can take cover for four days

A pleasant "deep freshening" process has been turning certain duckling skins into cheerful swans. In the Valmy salons, this often is preceded, depending on skin condition, by weekly treatments to get the skin in a state of immaculate readiness. When the "freshening" chemical goes into action, the patient should be prepared to go into quarantine for at least four of the six days required for the procedure. And she must avoid the sun for two weeks afterwards, so plan this well in advance of resort life. But for the improvement of open pores, lines, other skin imperfections, this plot is, in the opinion of Valmy salons and certain Valmy clients we know: The End. . . .

Pamper yourself!

Let your hairdresser color-style your hair with ROUX®

For *professional* hair coloring you invest a little more time and money than for just do-it-yourself color. *Is it worth it?* If do-it-yourself color is all you've known, visit your beauty salon next time. Let your hairdresser pamper your hair, with skill, care, judgment. And find your answer—in the way you look, the way you *feel.*



Professional Cosmetics for Lovelier Hair Color

FANCI-TONE* Creme Hair Tint for lasting color ■ NICE CHANGE* Hair Color Lotion for semi-permanent color ■ FANCI-FULL* Rinse for temporary color ■ Let your hairdresser advise the type, as well as the color, that best suits your needs.

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AND ANOTHER NICE THING THEY MAKE WONDERFUL



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Lady Manhattan® is the sparkle in your holiday, the variety that adds spice to your wardrobe. Lady Manhattan is this Christmas tree angel of a fitted shirt in a glistening mix of rayon and metallic. Iridescent silver leaf, gold leaf or black. About $13.00. The soft-draped skirt, of glowing cotton velveteen in navy, black, brown. About $18.00. Both, sizes 8 to 18. The shantung stretch stovepipe pants on the hanger, of rayon and nylon. About $14.00. Prices slightly higher in the West.





MIGUEL DORIAN *fashions the soft shape of '68. Enchanting organdy bow on a chevron-patterned dress in night-white cotton and Arnel. Sizes 6 to 14. About $70.*
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Moe Nathan
530 Seventh Ave., N.Y.C.

Vogue's Ready Beauty

(Continued from page 58)

There is, unfortunately, little we can do for ourselves that somebody else can't do for us better. That is, not in the line of self-improvement, in which a bit of prodding, if not Simon-Legree supervision, goes a long way. Therefore, we wouldn't wince if a gift certificate from any of the following spots slipped into our Christmas stocking. (All addresses are New York City, but there's nothing to say that you can't find a comparable local substitute that will accept your gift-certificate money.)

Exercise. There's Pilates Universal Gymnasium, 939 Eighth Avenue. Two of the most beautiful sisters on earth have been keeping their trim there for over a dozen years. They try to make the Pilates scene five times a week. Once it was 8 A.M., now it's instead-of-lunch time. They glow on. The gym offers a vast variety of machinery and stern philosophy to mobilize every part of you. "Contrology" is the name of the method, and $6 a lesson starts to get you under control. . . . A number of Vogue editors and secretaries (an astonishingly attractive lot, as you surely have surmised) strike out weekly for the lair of Nicholas Kounovsky at 9 West 57th Street. Firmness, posture, inches, and weight are the concern of Mr. Kounovsky, an elegant man who makes us feel like particularly worthwhile material. He'll charm you into standing on your head and other ways of risking your life, and you'll pay him $6 for a test session, $18 monthly to join a class of 6 or 7 once a week. If you're notably bashful, $40 a month will provide a private weekly lesson, no witnesses. . . . Carola Trier, 200 West 58th Street, is making spectacular progress on diminishing one stocky little figure of our acquaintance. An alumna of the aforementioned Pilates, Miss Trier gives space to similar equipment "and she makes it seem like fun," said the little figure just described. $15 for an introductory journey. $78 a month for two visits a week.

Facials. Christine Valmy's technique is explored on page 88, as are her salons' whereabouts, a list expanding as you read this. $25 for skin analysis and clean-up in depth. $100 for a 5-day crash program. . . . Another facialist, Georgette Klinger, 501 Madison Avenue, is all things to all people, and something quite great to teenagers. For them she has a nobody-over-nineteen salon, music and décor accordingly. Like her adult patrons, teenagers get a treatment plus make-up and lotions for $25, a series of six treatments for $75, a facial only, $13.50. . . . Vera de Paris, 30 West 56th Street, has earned an alluring reputation for something she calls "face-lifting without surgery." $15 buys a facial here, $45 a "face-lifting" introduction.

Massage. For a delectable massage in the most fragrant circumstances: Elizabeth Arden, 691 Fifth Avenue (or most any other Arden salon, Sydney to Paris). After forty-five minutes of Swedish hand-massage comes the fireman-type Scotch Hose to brace and tingle. $10. . . . Along with corrective exercises, Manya Kahn, 12 East 68th Street, serves up her own specially-developed massage, too. Ten massages. $100.

(Continued on page 159)

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A page of secrets from OXFORD, the sheer bone china, to help you choose your china like an expert.

You've probably been thinking about it for a long time. Now the time has come to choose the one bone china that will be forever, exquisitely you. A little unnerving?

Relax. With the expert tips we have for you, you can shop with confidence, and never lose your poise.

What's more, your timing is perfect. Because finally, after one hundred years, something wonderful has happened to bone china. Its name is Oxford. And it has changed the bone china world.

FIRST, WHAT IS IT?

Bone China is fine porcelain china that is pure white in body color. The snowier, the better.

Its name and its color come from the bone ash in its body. Bone ash also imparts great strength.

The old world has long been noted for its bone china. But now America is making bone china, and it has surpassed all the world. Yes, Oxford has taken the traditional art of bone china and brought it into the 20th century. Exciting!

WHAT'S SO GREAT ABOUT OXFORD?

We'd need ten pages of scientific talk to tell you. We'll spare you. Let's just say that Oxford has applied American technology and modern science to this ancient art. And kept the ancient art, too. A piece of Oxford may go through 45 pairs of skilled hands, and take thirty days before it is completed.

You don't see the fantastic pains we take to blend the clays: you see the results in china that is stronger, sheerer, whiter, more luminous.

You don't see our fanaticism with glazes. What you see: pieces that are glass-smooth, brilliant, flawless.

You don't see our 18 inspections but your heart would break to see the beautiful china we destroy every day, just because of tiny flaws you can hardly see! Oxford sells no "seconds;" what we sell is perfection: in shape, size, color, glaze, decoration.

Now here's where *you* become an expert. These are the secrets of being an expert china shopper. Why not snip them out and take them with you?

SECRET ONE. Test translucency. Hold plate to the light. You should see the shadow of your fingers, with no "puddles" or thick spots. Oxford is more translucent than any other bone china.

SECRET TWO. Examine a cup. Is it deep enough to keep coffee hot—wide enough to sit securely on the saucer? Is the rim smooth to the touch? Is the handle joined with no break in the glaze? Is the handle big enough for a man's hand? Oxford says "yes" to all.

SECRET THREE. Check the glaze. It should be smooth, glassy... all over...in every light. Oxford is!

SECRET FOUR. Look at body color. Is it a pure, radiant snow white, with no gray, splotchiness or specks? Oxford is!

SECRET FIVE. Consider the shape. Are the plates shapely, balanced, graceful, big enough? Are they thin and delicate? Oxford is! Lift a stack of plates of another bone china. Then of Oxford.

SECRET SIX. Examine pattern and trim. Has the gold or platinum been evenly, carefully applied? Are there any breaks? Bubbles? Are the colors clear? The patterns distinct and precise, even in fine lines? Is the gold 24-karat? Oxford is!

SECRET SEVEN. Open stock. You can buy individual pieces of Oxford to add to your place settings.

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For free literature showing a variety of handsome Oxford patterns in full color, write to Oxford Bone China, Dept. 31, Trenton, New Jersey, 08605.

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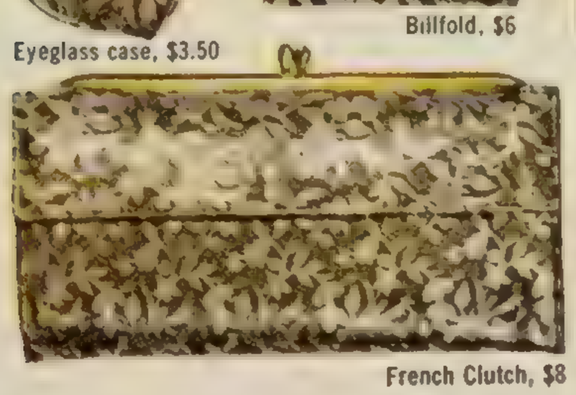
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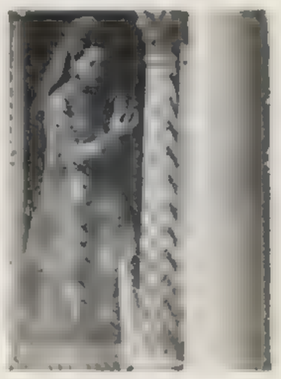
Star-spelled looks

Fashion details for pages 236 to 259. All coiffures on these pages, by Alexandre of Paris. Dynel hairpieces by Tovar-Tresses.

PAGE 237
A glistening, gold-threaded evening dress of mosaic-woven jacquard—in red, green, and golden-orange. By Valentino, of wool and Lurex metallic threads (Nattier fabric). At Martha. Gripoix earrings.



PAGE 238
Mosaic evening coat of woven jacquard—a blaze of gold-glinted pink, blue, and red. By Valentino, of wool and Lurex metallic threads (Nattier fabric). At Martha. Ear rings by Sant' Angelo, at Henri Bendel.



PAGE 239
India silk caftan in Ciane blue—billowing wide, caught with buttons at the wrist. About $145. Van Rouge necklace. Daisy toe ring by Jack Gilbert. (See next caption.)



PAGE 239
Belted caftan in blue India silk embroidered with golden threads. About $225. Blue beads by Les Bernard. Both caftans by Tina Leser. At Saks Fifth Avenue; Nan Duskin; Halle Bros.; Neiman-Marcus.



PAGE 240
Long black buttoned-and-covered dress with a froth of white ruffles at throat and wrists. By Bill Blass for Maurice Rentner, of silk and wool. Bonwit Teller; L. S. Ayres; Neiman-Marcus. Halston hat, to order: Bergdorf Goodman. Sant' Angelo belt.



PAGE 240
The romantic white dress—tucked white batiste covered with ruffled white Valenciennes lace. By Bill Blass for Maurice Rentner. Sant' Angelo belt. Both: Saks Fifth Avenue. Dress: Gidding-Jenny; Neiman-Marcus. Parasol by John Reynolds.



PAGE 241
The long shirtdress, romanced with a sheer ruffled white organdie blouse over a gathered black organdie skirt. By Kasper for Joan Leslie, of silk and rayon. About $145. Bloomingdale's; Hutzler's; Rich's. Sant Angelo belt. Halston hat, to order at Bergdorf Goodman.



PAGE 242
Long ruffled shirtdress in warm cognac-brown silk organza. By Harold Levine. About $235. Lord & Taylor; Rich's; Jordan Marsh, Florida. Halston hat, to order: Bergdorf Goodman. Sant' Angelo belt. Shoes, David Evins for Galanos.



PAGE 243
The romantic shirt—white cotton organdie with billowing sleeves; the romantic skirt—yards of deep-green striped silk. By George Halley. Skirt of Orceyre silk. At Bonwit Teller; Nan Duskin; Sakowitz.



PAGE 244
Wide ruffle-sleeves winging away from a long evening dress of brown silk organza. By Sarmi, of Bianchini fabric. Bonwit Teller; Nan Duskin; Neiman-Marcus; I. Magnin. (We added the ribbon tie.) Monet ear rings. Parasol by John Reynolds. Shoes, David Evins for Galanos.



PAGE 245
Brown organza shirt dress; miles of skirt hemmed deep in ruffles. By Oscar de La Renta, of Bianchini silk. Saks Fifth Avenue; Gidding-Jenny. Halston hat, to order: Bergdorf Goodman. Sant' Angelo belt.



PAGE 246
Tilt-hemmed toga of blue crêpe, over a matching jumpsuit. By Malcolm Starr, of Avisco rayon and acetate (Bloomsburg fabric). About $250. Lord & Taylor; Julius Garfinckel; L. S. Ayres; Harzfeld's; Neiman-Marcus. Van Rouge earrings to order: Henri Bendel. Sandals: Boutique Marco at Altman's.



PAGE 247
Blue crêpe toga flowing long from one shoulder over a short dress. By Sarmi; Ducharne silk crêpe. Bergdorf Goodman; Nan Duskin; Neiman-Marcus; I. Magnin. Van Rouge earrings to order: Henri Bendel. Bernardo sandals.



Details, continued on page 144

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PAT SANDLER



THE GOING AMERICAN...
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by Irish Looms

Star-spelled looks

Fashion details for pages 236 to 259

(Continued from page 130)

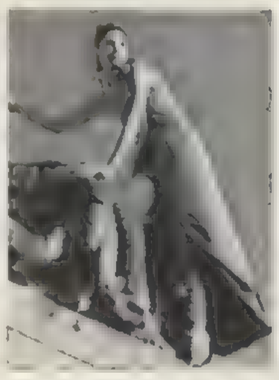
PAGE 248
Mauve and blue jacquard evening dress ruffling up at the hem. Chester Weinberg; Fibranne and nylon (Kandelaft fabric). At Bergdorf Goodman; Hutzler's; Hudson's. Shoes: Boutique Marco, Altman's.



PAGE 248
Sapphire-blue chiffon evening dress with star-glitter bikini top and pants. By Pat Sandler; Stern & Stern silk. To order, at Bonwit Teller. Ring by Gripoix. Shoes by Domani, at Bonwit Teller.



PAGE 249
Strapless blue silk jersey wrapped for dinner—over shirred pants. By Donald Brooks; Pomezia silk. Saks Fifth Avenue; Rich's; Halle Bros.; L. S. Ayres; Harzfeld's. Ear and hair jewels: Richard Palan.



PAGE 250
Sky blue,. fly-front—taking a shirtcut. By Leslie Fay; rayon and flax (Crown fabric). About $30. At Lord & Taylor; Woodward & Lothrop; Marshall Field; Foley's; J. W. Robinson. E. Ring earrings: Abracadabra. Hat by Till. Shoes: Boutique Marco, at Altman's.



PAGE 251
Deep blue, pale blue, white—shirtcut in printed silk. By Hanae Mori. Bergdorf Goodman. Hat by Till. Cassandra Hughes earrings: Henri Bendel. Sandals by Canfora of Capri.



PAGE 252
Neo-Mao tunic—scarlet crêpe over short white silk satin pants. Geoffrey Beene. Saks Fifth Avenue; Neiman-Marcus. Cassandra Hughes earrings. Shoes by David Evins for Galanos.



PAGE 253
Transparent white organdie party dress flowered in blue—over its own body stocking. By Courrèges. All accessories also by Courrèges.



PAGE 254
Culotte-shirtcut in brilliant red, purple, and saffron silk chained by gilt. Hanae Mori. Robert Originals earrings. Belt by Napier. All, Bergdorf Goodman. Sandals: Boutique Marco, at Altman's.



PAGE 254
Chiffon pyjamas; exploding colour—yellow, orange, purple. Hanae Mori. Bergdorf Goodman. E. Ring earrings.



PAGE 255
Cotton piqué evening dress radiating from one shoulder in orange and yellow panels. Trigère. Bonwit Teller; Nan Duskin; Julius Garfinckel; Neiman-Marcus. Earrings by Sheldena. Celanese plastic ring by Stanley Hagler.



PAGE 256
Flamboyant red-orange linen blazed by brass. Teal Traina; Moygashel linen. About $110. Saks Fifth Avenue; Halle Bros.; Neusteters. Halston hat, to order at Bergdorf Goodman. Monet earrings. Carreth bracelet. Sandals: Canfora of Capri.



PAGE 256
Red-orange chiffon over orange crêpe—buttons to waist, pleats to hem. Junior Sophisticates; rayon and acetate crêpe. About $125. Miss Bergdorf of Bergdorf Goodman; Bramson; Sakowitz; I. Magnin. Halston hat, to order at Bergdorf Goodman. Sant' Angelo earrings. Celanese plastic ring: Stanley Hagler.



PAGE 257
Rows of white and green daisies on a bright red evening dress. Oscar de La Renta; Sheraton-TSM acetate, cotton, nylon. Lord & Taylor; Hutzler's; Halle Bros.; Sakowitz. Calderon belt. Van Rouge anklet, to order at Henri Bendel.



PAGE 258
White crêpe evening culottes feathered by coq. Teal Traina; Avisco acetate and rayon (Bloomsburg fabric). About $160. Altman's; Gidding-Jenny; Sakowitz; Joseph Magnin. E. Ring earrings: Abracadabra. Gripoix ring. Domani sandals.



PAGE 259
White culottes wrapped, knotted. B. H. Wragge; Arnel jersey. About $90. Bonwit Teller; Julius Garfinckel; Burdine's; Gus Mayer; Frost Bros. Enzo of Roma sandals: Lord & Taylor.







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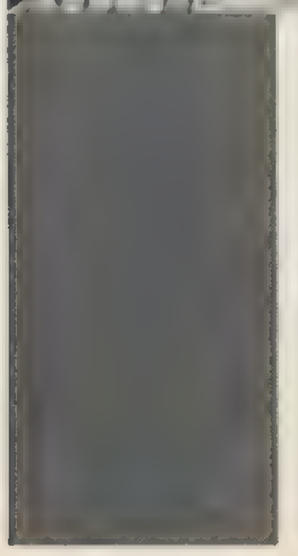
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THE CLIPPED CREAM DIET

Eight holiday recipes that look fat, think thin

On the theory that there must be some dazzling new way for the weight-watcher to watch it through these delicious December weeks, we approached the Paragon Dieter for Christmas, 1967, strategy. True to form, her current idea of diet food would raise your eyebrows, if not your hair. Whipped cream. Pale velvet soups. Frothy dairy drinks. Rich-looking mousses. Glorious quiches. Biscuit Tortoni.... Her reasoning goes this way. "Holiday menu trick is to have certain things tasting and looking seductively creamy. But *deceptively* creamy. Skimmed milk would fulfill nutritional and weight-watching requirements, but it is neither creamy nor whippable. Fat-free evaporated skimmed milk is both and, what with 99% of the butterfat removed, it serves up 45% fewer calories than regular evaporated milk and a cup of it, mixed half and half with water, provides 89 calories compared to 165 for a cup of whole milk and some 840 for a cup of unwhipped heavy cream."... The new availability of evaporated skimmed milk, with this year's introduction of a national brand, inspired these festive Vogue recipes—little sneaks, every one of them, for in them lurk far fewer calories than meet the impressed eye.

Egg Nog

5 eggs, separated
½ cup sugar
2 cups chilled evaporated skimmed milk
2 cups ice water
2 cups Cognac
3 tablespoons Jamaica rum

Beat egg whites until stiff but not dry. Gradually beat in sugar. Beat egg yolks until thick and lemon-coloured. Fold in egg whites. Gradually stir in chilled milk, water, Cognac, and rum, stirring until mixture is well blended. Pour mixture into a well-chilled punch bowl. Dust lightly with nutmeg. Makes about 20 servings, 123 calories each half cup.

Pineapple Nog

1 cup low-calorie pineapple chunks, chopped
¼ cup brown sugar
1 cup evaporated skimmed milk
1 cup water
⅓ cup white rum
1 teaspoon vanilla extract
½ cup crushed ice

Combine all ingredients. Whir in blender until smooth. Sprinkle with flaked coconut. Slide a long finger of fresh pineapple down side of each glass as an edible swizzle stick. Makes about 4 long drinks, 158 calories each.

Watercress Soup

2 tablespoons butter or margarine
2 tablespoons flour
1 teaspoon salt
⅛ teaspoon white pepper
⅛ teaspoon paprika
2 cups evaporated skimmed milk
2 cups water
2 cups chopped watercress

Melt butter in large pot. Blend in flour and seasonings. Gradually stir in milk and water. Cook over medium heat, stirring constantly until mixture thickens. Stir in watercress. Simmer 15 minutes. Sprinkle lavishly with paprika. Makes about 6 servings, 116 calories each.

Curried Chicken Bisque

2 cans (10 ounces each) chicken broth
1 cup evaporated skimmed milk
1 teaspoon curry powder
2 teaspoons minced onion
1 cup minced cooked chicken
½ teaspoon salt
⅛ teaspoon pepper

Combine all ingredients. Whirl in blender. Serve icy cold. Makes

(Continued on page 158)



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The clipped cream diet

(Continued from page 152)

6 servings, 79 calories each.

Caviar Micro Mousse

2 packets (¾ ounces each) low-calorie lemon-flavoured gelatin
1¾ cups boiling water
1 tablespoon lemon juice
2 teaspoons Worcestershire sauce
1 tablespoon minced onion
½ cup red caviar
1 cup whipped evaporated skimmed milk
6 egg whites

Dissolve gelatin in the boiling water. Add lemon juice, Worcestershire sauce, and minced onion. Chill until slightly syrupy. Fold in caviar and whipped evaporated skimmed milk. Beat egg whites until stiff but not dry and fold into mixture. Spoon into sherbet glasses or scooped out lime or lemon shells. Chill until firm. Makes 14 4-oz. sherbet glass servings, 43 calories each, or 40 cocktail mousses, 15 calories each.

Crabmeat-Asparagus Quiche

1 unbaked 9-inch pastry shell
3 tablespoons onions or chives, minced
1 teaspoon butter or margarine
4 eggs, beaten
¾ cup evaporated skimmed milk
¾ cup water
1 teaspoon salt
1 teaspoon Worcestershire sauce
1 can (6-ounce) crabmeat
1 cup asparagus (canned or frozen), chopped and drained
2½ cups shredded Swiss cheese
Several dashes Tabasco

Buy pre-baked 9-inch pastry shell. Or make your own and bake in a 425°F. oven for eight to ten minutes. Cool. . . . Sauté onion in butter in non-stick coated aluminum skillet until golden. Combine eggs, milk, water, salt, Worcestershire sauce, sautéed onion, and Tabasco. Drain crabmeat. Rinse in cold water and drain again. Drain chopped asparagus. Scatter crabmeat, cheese, and asparagus in bottom of pastry shell. Pour in egg mixture. Bake at 425°F. for fifteen minutes and then reduce heat to 325°F. for twenty minutes on bottom rack of oven. Cool five minutes. Serve warm. Makes 8 wedges, 232 calories each wedge. (Note for super-dieters: small baking dishes may substitute for the pastry shell, 183 calories each ½-cup serving.)

Cucumber Cloud Mousse

1 envelope (¾-ounce) low-calorie lime-flavoured gelatin
1 teaspoon salt
1 cup boiling water
2 teaspoons vinegar
1 teaspoon onion juice
1 cup whipped evaporated skimmed milk
3 tablespoons low-calorie mayonnaise
¾ cup finely-chopped cucumber, drained
Small pinch dill

Dissolve gelatin and salt in boiling water. Add vinegar and onion juice. Chill until slightly syrupy. Fold in whipped evaporated skimmed milk and mayonnaise. Fold in cucumber and dill. Turn into a 3-cup mould. Chill until firm. Serve immediately. Makes 6 ½-cup servings, 20 calories each.

Biscuit Tortoni

⅓ cup evaporated skimmed milk
1 tablespoon sugar
2 teaspoons lemon juice
⅓ cup crushed macaroon crumbs
1 tablespoon Sherry
2 egg whites

Chill evaporated skimmed milk until icy cold. Add sugar and lemon juice. Beat until mixture stands in firm peaks. Fold in macaroon crumbs and Sherry wine. Beat egg whites until stiff but not dry. Gently fold into whipped mixture. Turn mixture into 6 fluted paper cups or small sherbet or wine glasses. Freeze until firm. Top each serving with a cherry. Yield: 6 servings. About 50 calories each serving.

The Parnes-Feinstein
dresses on these pages
are available at these
fine stores:

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Vogue's Ready Beauty

(Continued from page 96)

Eyelashes. Miss Jean Kane and her able associate, Miss Minna, do magnificent things for one's eyelashes. At the Eyelash and Beauty Studio, 120 West 58th Street, they will apply lashes one by one to cope with your personality. Perhaps you want to look "natural." Perhaps you would rather be blatantly glamourous. In either event, the lashes last three to four weeks and you can put aside your mascara the while. $10 for application, $25 for same plus lesson and a year's supply of lashes.

Hair that should get lost. Special Grooming, 501 Madison Avenue, has become a mecca for women who with their own shavery are disenchanted. S. G. waxes, among other parts of you, your lower leg hairfree for $10, your full face for $5, and you don't give the matter another thought for up to six weeks, depending on the season. (Hair grows faster in the summer.)

Hair that should not get lost. The soothing and knowledgeable blandishments of the Don Lee Studios, 130 West 57th Street, have done marvels for many wan heads of hair. There's hardly a woman alive who feels her hair is all it should be. If you know one with good reason for this negative thought, by all means put her into the restorative hands of Don Lee. $7 a treatment for women, $6 for men.

Makeup. Any cosmetics you can't seem to get any place else you can find at Make-Up Center, 150 West 55th Street. They've coralled stuff you never knew existed plus a good supply of the finery you're already well aware of. An artistic friend would consider this a delicious playground, especially if she's accompanied by a gift certificate for $10, $20, $30.

A day at Kenneth's. There are gloriously constructive days like this one at Kenneth's, 19 East 54th Street. In some seven hours, and for $75, the patient comes by a sauna bath, an hour's massage, an hour's facial. Brows are arched, hair treated. Kenneth cuts, a stylist sets. Manicure, pedicure, makeup—plus lunch.

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DESIGNED BY RONNIE SIMON
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- She wears the slimming, lightweight Fashion Figure Control.
- She wears gossamer sheer Sculptress® Lyfetyme hosiery.
- She wears beautiful Jeunique Fashions.
- She even bathes with organic, liquid Nutri-Clean®

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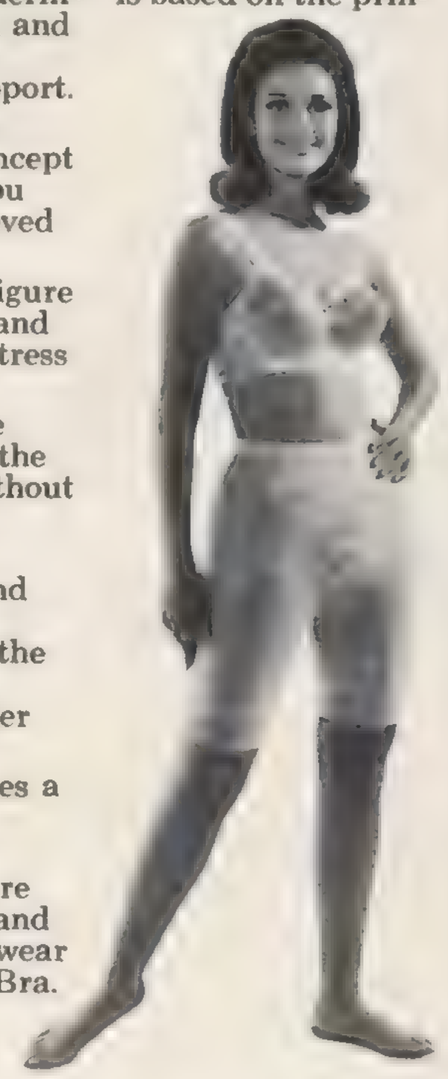
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- It lifts and shapes the derriere.
- It gently flattens the tummy.
- It creates a smooth waist and thigh silhouette.

The patented Sculptress® Fashion Figure Control and Bra offer you new dimensions in underfashion design. Between these two shape-mates there is an extraordinary kind of comfort. You'll love it!

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JEUNIQUE



FASHIONS

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PRINCESS GARDNER "Tri-Partite" French purse of Corfam in red, green or tan, about $7.50; key case $3.50. Coordinates available. At fine stores everywhere.

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Corfam* takes off



And King's with it.

Meet the unclutched clutch wallet. It's beautifully carefree. King proves the carefree point most dramatically by styling with lush, velvety napped CORFAM. The napped look just wasn't practical for everyday accessories until Du Pont created the quality poromeric material that makes every fashion color and effect wildly sensible. Imagine! Wear-resistant, weather-resistant, water-repellent and washable.

KING wallet of electric blue Corfam, about $15. Coordinates available. At fine stores.

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VOGUE'S

The good-fortune group at the Picasso sculpture opening in New York



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All-out, no doubt, one of the most remarkable assemblies of art ever shown in the United States, "The Sculpture of Picasso" opened in New York at The Museum of Modern Art with a dinner given at the museum in an atmosphere of bated excitement, elation possibly tempered with awe. A splash of nostalgia, too: This superb exhibition of works largely from Picasso's own collection and never seen in this country is the last exhibition to be installed by René d'Harnoncourt before his retirement as Director of the Museum.

At cocktail time, only the dinner guests had the fortune of touring the coolly no-colour galleries in crowdless quiet until they moved upstairs to a party rather like an alumni dinner: collectors, artists, scholars, heads of museums and galleries—three hundred people all hung on art. Their for-

3



NOTEBOOK



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tune was high, for when dinner ended, they plunged back into galleries now charged with wildly costumed Picasso fans who seemed to find this opening the Rose Bowl game of the art scene.



7



1. Picasso sculptures in one gallery. 2. Mr. René d'Harnoncourt, Mrs. William S. Paley. 3. Mr. and Mrs. Seymour Lipton, Miss Dorothy C. Miller. 4. Mr. and Mrs. J. Frederic Byers, III. 5. Mr. and Mrs. Reuben Nakian, Sir Roland Penrose. 6. The Hon. and Mrs. Arthur J. Goldberg. 7. Mrs. Alan H. Cummings, Mr. John C. Warnecke. 8. Mr. Naum Gabo, Dr. Henry Allen Moe, Mrs. Gabo.



8

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Corfam* takes off



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For the woman who has everything coordinated, try The Buckle Beautiful collection by "Lady Buxton" of fine, pin-grained CORFAM. The smart tortoise-shell buckle on yellow, red or white CORFAM asserts great fashion status, but these coordinates are crafted for more than mere show. CORFAM was created by Du Pont to give you beautiful accessories that offer maximum wear and minimum care. It's the ultra material—first in shoes and now in accessories.

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VOGUE'S

A big, shining evening of Camelot in New York



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To raise one hundred thousand dollars in one evening—even for the worthiest of causes—takes spectacular planning. Spectacular indeed, the night the film *Camelot* opened in New York for the benefit of The Will Rogers Hospital and the O'Donnell Memorial Research Laboratories. The evening took off with a speedy, sparky buffet supper given by Mr. and Mrs. Joshua Logan (he directed the film), shot on to the swash of pageantry across the screen, and wound up with the King Arthur Ball in yellow-and-white tented splendour.

Everything big-scale, big-screen, big-benefit. But the fun was in the way the chairman, Mrs. Richard L.

NOTEBOOK



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Harris, and her team nudged the evening into amusing, friend-to-friend festivity, and shook together (until well-blended) the most diverse representatives of Hollywood and New York.

1. Mr. and Mrs. Joshua Logan with their children, Thomas and Sue. 2. Mr. and Mrs. Alan Jay Lerner. 3. Mrs. Richard L. Harris, Mr. William F. Buckley, Jr. 4. Mrs. Bennett Cerf, Mr. Truman Capote. 5. Miss Penelope Tree, Mr. Sam LeTulle. 6. A *Camelot* spear carrier and Mr. Richard Harris (who played King Arthur). 7. Mrs. William F. Buckley, Jr., Mr. Kevin McCarthy. 8. H. E. Ahmed Taibi Benhima, Ambassador from Morocco to the United Nations, and Mrs. Benhima. 9. Mr. K. LeMoyne Billings, Mrs. Patricia Kennedy Lawford. 10. Mr. and Mrs. Center Hitchcock. 11. In the tented ballroom: Mrs. William Woodward, Mr. Henry J. Heinz, II.



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VOGUE'S

A snap-cracking evening for the International Rescue Committee



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2



A party with a mystique. Nothing much happens, but it clicks. No entertainment except Peter Duchin's music pattering along like old sneakers. The pivot point of success for this annual Peter Duchin Dinner Dance in New York is its beneficiary, the International Rescue Committee.

This remarkable organization, founded in 1933 to aid victims of Hitler, works now, when the problems of refugees have become a world-wide urgency, in the farthest reaches of trouble. To help children jammed into Hong Kong escaping from Red China. To help injured and displaced civilians in Viet Nam. To receive and care for people in flight in East Africa, or from Cuba or Haiti. Where trouble drives, the I.R.C. goes.



3

And a brilliant collection of



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NOTEBOOK



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concerned people goes to this dance in the Rainbow Grill to help the I.R.C. It seems to bring out the international, informed, intelligent, and/or good-looking. For a cracking party that's a fast start. 1. Prince George Vassilchikov and Comtesse Guy de Brantes. 2. Mrs. S. Carter Burden, Jr. 3. Mrs. John McClain and Mr. Cary Grant. 4. Mr. and Mrs. Jean-Jacques Boissier. 5. H. E. Raoul Aldunati; Princess Alexander Hohenlohe; H. E. André Forthomme, Consul General of Belgium in New York. 6. Comte Guy de Brantes, Mrs. Paul Peralta-Ramos. 7. Mrs. William vanden Heuvel; Mr. Arthur Schlesinger, Jr. 8. Mr. and Mrs. Peter C. Ausnit. 9. Miss Linda Boyer; Mr. J. Frederic Byers, III; Prince Amyn Aga Khan.

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VOGUE'S

A flashing now-time celebration for the Atlanta Symphony



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Flashing, pacy, at the edge of tomorrow, "The Celebration of a Century" looked forward, not back. In that direction the Atlanta Symphony looks, too, with this season a new distinguished conductor, Robert Shaw, and next season a new soaring auditorium in the Atlanta Memorial Culture Center.

Relatively young, the symphony had no century to celebrate, but one of this benefit's sponsors did: Rich's, an on-scene Georgia department store. For this evening in the



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NOTEBOOK



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ballroom of the new Regency Hyatt House, Rich's put on an imaginative flash look at fashions from England, France, Italy, and the United States. Taut, controlled, the entertainment played for speed and fun. Coloured lights, patterns, and pictures swivelled off a frieze of mammoth white balloons. On black-and-white dinner tables clusters of flittering mirrors splashed back the light. Dancers from The Atlanta Civic Ballet spun about the four runways radiating from a central glass pavilion, but the capper came when brasses from the Atlanta Symphony lit into "Dixie." Now, about the next century. . . .

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1. Fashion show at "The Celebration of a Century." 2. Mr. Richard H. Rich, Mr. and Mrs. Frank Carter. 3. Mrs. Carl E. Sanders, chairman of "The Celebration of a Century." 4. Mr. and Mrs. Richard A. Denny, Jr. 5. Mr. and Mrs. L. Comer Jennings, Jr. 6. Mrs. Rena L. Gordy, Mr. Peter Morris Peck. 7. Mr. and Mrs. Julian S. Carr. 8. Mr. and Mrs. William T. French, Mr. and Mrs. Harold Brockey.

8





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Mabley & Carew
CINCINNATI, OHIO

VOGUE'S

The happy-time ball for The Boys' Club of New York



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2

Cutting in? Who cuts in on whom at dances these days? A lot of attractive young people who went to the "Autumn in New York" ball to benefit The Boys' Club of New York cut in, that's who. They gave the party an old-chum feeling like a country-club dance in the thirties, although most of the young women must have been in rompers or nowhere then.

This ball always brings out the Young and Pretty. It did again this year in the Plaza ballroom, bright with flowered print awnings and red tablecloths. To buoyantly square music, the guests danced with old-fashioned togetherness, happy to see each other,

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NOTEBOOK



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happy with the worth of their cause. Happiest when a double-dozen small boys, members of this good-working club, came on stage and sang "Happy Talk" as if their whole hearts were hung on the thought.

1. Dancing at the Plaza. 2. The Boys' Club Glee Club. 3. Mr. Alexander D. Read and Mrs. Arthur H. Christy. 4. Dr. Ciro Armellini and Mrs. Howard B. Johnson. 5. Mr. and Mrs. Peter M. Brown; Mr. David L. Hopkins, junior. 6. Mrs. Edward T. Shean and Mr. Dudley Cates. 7. Mr. Howard B. Johnson and Mrs. Stephen C. Owen, junior. 8. Mrs. William W. Foshay, junior; Mrs. John C. Moore, III. 9. Mr. Vernon H. Brown, junior; Mrs. Harcourt Amory, junior. 10. Mr. Arthur H. Christy, Mrs. William L. Hutton.





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VOGUE'S NOTEBOOK: THEATRE

By ANTHONY WEST

There's a Girl in My Soup, "*the difference . . . Barbara Ferris*"

Towards the middle of the credits in the program for *There's a Girl in My Soup,* the following powerfully evocative passage is to be found: "Major kitchen appliances courtesy The Whirlpool Corp. Kitchen sink from American Radiator Standard Sanitary Corp. Townaire carpet by Ozite Corp. Kitchen cabinets courtesy Mutschler Bros. Co., Nappanee, Ind. Vacuum coffee maker from Pyrex. Watches by Sheffield Watch Co. Electric blanket courtesy Bates Fabrics, Inc." Terence Frisby, an English playwright, has indeed written just that kind of a comedy.

What makes it different from all the others, for the moment at any rate, is the presence in the cast of Barbara Ferris. She is a very funny and very competent young actress, and she almost succeeds in persuading one that this strictly routine exercise, about the discomfiting of an old ram at the hands of a candidly sensual young lamb, breaks the new comic ground opened up by the Pill. Although her lines call on her to be nothing more than a brash teeny-bopper out for a giggle, her reading of them gives unexpected insights into what may be expected of the new kind of girl who has, for the first time in history, grown up with the knowledge that she is able to take a man when she feels like it as lightheartedly and with as little fear of the consequences as if she were one.

Gig Young, as the stuffed shirt, a professional gourmet whose affections are trifled with by Barbara Ferris, seems dimly aware that he, too, could do something for the piece by reacting to her revelation of the abyss of anxiety and insecurity that is opening under the feet of the members of his sex, but he has evidently decided to play it safe by giving an imitation of Bob Hope in his campy vein and letting the issue slide. A lot of Frisby's jokes, especially the second one requiring the onstage presence of the electric blanket, are very funny, but they don't crowd each other, and the pace is relaxed.

The Little Foxes, "*astonishing naïveté*"

Time is not being kind to *The Little Foxes,* the Lillian Hellman play inexplicably picked on by the management of The Repertory Theater of Lincoln Center as a suitable opener for this season. It is getting to be more and more a play of the thirties and a little less of an enduring classic with each passing year. The late Ward Morehouse described it as a masterpiece of construction in an essay reprinted in the program, but what impresses one now is the astonishing naïveté and clumsiness of the mechanisms that wind the plot forward. The massive heart attack that is the hinge of the action is announced, prepared for, and at last delivered with all the subtle art that ancient Egyptians put into the building of the pyramids.

Mike Nichols, for all his enthusiasm for it, has been even more unkind than time to this aspect of the play by letting Howard Bay design a splendid Walter Scott gothic set for it that features the ultimate in heart-attack stairways at its dead centre and adds one more blatant warning of the coming coronary to all those others with which the text is laced. It has to be added that Mr. Nichols has also found some mysterious way of bringing out the play's journalistic concentration on the obvious facts of the case, and its almost total disregard of the imponderables and ambiguities that have become the main matters of interest to the new generation of theatregoers. All in all, and that includes some grisly miscasting, this production is more a matter of an embalming and a laying out than of a revival.

VOGUE'S NOTEBOOK:

BOOKS

By ALFRED KAZIN

North Toward Home:

"*rebellion against Southern complacencies*"

Americans, wrote Willie Morris in his autobiography, *North Toward Home* (Houghton Mifflin Company), "are a great paste-up job. The differences in the land sometimes seem too deep for pacific co-existence." But just these differences, turning us into strangers with stories to tell, make it possible for young Americans to write autobiographies explaining the different parts of the country to each other. These autobiographies are written less from the private self than from an abiding regional or racial consciousness.

Willie Morris is thirty-three years old, comes from Yazoo City, Mississippi, defied all the timorous deans as editor of the student paper at the University of Texas, was a Rhodes Scholar, edited an insurgent weekly, *The Texas Observer*. These are a few of the facts that make up Mr. Morris's felt and often subtle account of what it means to grow up at the edge of the Mississippi Delta, to tear oneself away from one's small town. Never, in Texas or New York, would he forget every sight and smell connected with dogs and guns, with baseball, with playing the trumpet at American Legion funerals of Yazoo boys sent back from Korea, with a father who took a boy hunting in the deep woods. Mr. Morris says of Yazoo City High School that "I was content with my comfortable and easy surroundings." One believes him, for all the earliest parts of the book radiate an old-fashioned normalcy and manliness; a passion for sports; a delight in jazz, family, beauty queens, and the gyrations of short-skirted drum majorettes at Saturday football games that makes his rebellion against Southern complacencies all the more admirable and effective.

Mr. Morris's book is a fragment of the South, redolent of all the sensuous and lovely experiences that have made Southern writing valuable. The Southern writer has the advantage of being more rooted than many other Americans are; yet he is usually more sensitive to change, uprooting, defeat. He comes from an America more pastoral than most, yet no other America is so ghost-ridden by its guilt and obsessive cruelty. It is the quarrel with one's own heart and with one's own people that gives the sensitive, intelligent, "liberal" Southerner his anxious conscience, his longing for brotherhood, and above all, his wry and comic sense of the realities under the ancestral blather.

Mr. Morris grew up in the poorest state, Mississippi, and came of age in *the* new-rich state, Texas. His acerb account of life at the University of Texas and on the floor of the Texas legislature is the best thing in the book and reminds me of Mencken at his most joyous. Mr. Morris's recording of some political and human shenanigans in Texas, and especially of the tie-up between politics and big money in Texas, explains a good deal about LBJ's rise and the extraordinary venomousness of little old ladies from the John Birch Society trying to stamp out "liberal" textbooks.

Mr. Morris's account of one "pluperfect hick's" encounter with New York, while understandably anguished by the big city's callousness and irritated by the haughtiness of certain literary intellectuals, nevertheless is full of standard Southern responses. There are too many echoes of other Southerners. One wishes that these reactions to New York were less predictable. Yet what makes the book valuable as testimony, delightful as local colour is exactly this Southernness—the far edge of our country, this "paste-up job."



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VOGUE'S NOTEBOOK:

MOVIES

By JUDITH CRIST

Far from the Madding Crowd, "*Three Loves of Bathsheba*"

Curled up with any good Victorian novels lately? If in this audio-visual age you're looking instead for a good Victorian movie to curl up with, there's *Far from the Madding Crowd,* a simple, beautiful, endlessly descriptive, primary-level-plotted, comfortably and astonishingly old-fashioned movie. The astonishment is there because this film version of the Thomas Hardy novel comes from the Modding crowd responsible for *Darling.* I expected a movie to make me stand up and cheer or at least sit up and take notice. Instead it's curl-up and doze-fitfully time.

Is it a Homeric nod, a labour of love that went over the edge into infatuation, or the fallibility of literary time-travel that explains this offering of so little by so many talents? Behind the camera: director John Schlesinger (with *Billy Liar* as well as *Darling* to his credit) and screenwriter Frederic Raphael (who wrote *Two for the Road*). Out front: Julie Christie, Terence Stamp, Alan Bates, Peter Finch—brilliant performers. And what they are offering is a banal "Three Loves of Bathsheba" swamped in the lushest and loveliest of bucolic settings swarming with rustics.

Admittedly Hardy's 1874 story line is hardly one to conjure with. His claim to immortality rests on what once seemed the spareness of his prose, the realism of his settings, and his then untraditional concern with complexities of character set against immutable forces. Take these away—as Schlesinger and Raphael have—and there is left a superficial and tedious tale of a seemingly silly and wilful woman who keeps the faithful shepherd Oak and the infatuated gentleman farmer Boldwood in thrall while she has a sensual although marital fling with the caddish Sergeant Troy. To keep things tidy, Boldwood finally kills Troy; and Bathsheba, cosily burying Troy in the grave of his truelove, whom he had left to die in childbirth but trueloved always, marries the sturdy Oak.

Embarrassing even for soap-opera devotees, this plot stands bare in pristine banality without a hint of motivation to hide its antique mechanics. Julie Christie expresses the appropriate emotions but rarely sustains the emotion beyond its expression. Alan Bates as Oak manages a consistent stance of patient forbearance (whether with the project as a whole or simply Bathsheba is undeterminable); Peter Finch as Boldwood almost but never quite reaches tragic terms; only Terence Stamp suggests a complex being beneath the black-moustachioed bravado of Sergeant Troy. He is the heart of the film's few moments of drama.

What has been drawn and drawn out (the film runs two hours and forty-nine minutes) is every physical nuance of Dorset (Hardy's Wessex), an endless feast of fields and forests and coastal vistas, and of the natives in their habitat, all exquisitely photographed, with even a Mod cut here and there. The background wins out. There is more truth in the quavering voice of an ancient joining in a ballad, in the gossipy eye of a housemaid, in the staggering gait of a sodden bumpkin than in the highly skilled histrionics of the protagonists.

John Schlesinger is not, of course, the first director to be beguiled into indulgence and naïveté in his first colour spectacular, and certainly he is entitled to a Homeric nod. But not to a three-hour snooze.

VOGUE'S NOTEBOOK:

MOVIES

By ARTHUR SCHLESINGER, JR.

Camelot, "*not always shining hours*"

Camelot, according to Alan Jay Lerner's song, existed "for one brief shining moment." The film of the same name, alas, exists for nearly three and a half not always shining hours.

This is not to say that Joshua Logan's film does not have its qualities. Most of all, it has Vanessa Redgrave as Guenevere. Miss Redgrave is a wildly beautiful, sensuous, and funny girl and a superb actress. She possesses the film as Richard Burton possessed the Broadway show. This is marvellous for its own sake. But the displacement of emphasis from Arthur, who should be the emotional centre, unbalances the enterprise.

For *Camelot* is about Arthur and his dream of the Round Table. Richard Burton, with his virility and conviction, conveyed the sense of a serious vision sadly betrayed. Richard Harris, with his arch leaps and grimaces, suggests that the Round Table perished out of the King's own effeteness. As for Lancelot, he is played by a certain Franco Nero, whose last name might more appropriately have begun with Z.

Yet the film has a romantic splendour about it, the music remains gay and lovely, and, because of the magic of Vanessa Redgrave, the occasional felicities of Logan's staging, and, above all, the invincible wonder of the old fable of hope and disillusion, *Camelot* has its touching passages. But so long, so long.

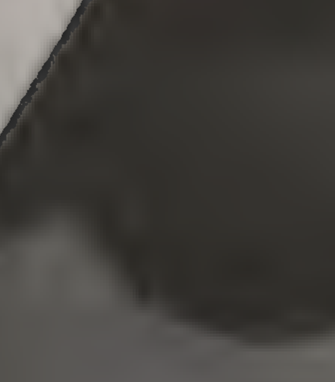
How I Won the War, "*brilliant, unnerving*"

To go from *Camelot* to *How I Won the War* is to pass, if one may adopt Marshall McLuhan's vocabulary, from the typographic to the electronic culture. *Camelot* is the film as theatre, with the audience sitting safely on its own side of the proscenium arch watching a story unfold in logical sequence on the screen. *How I Won the War* bursts through the frame and assaults the audience. The connections it makes are not logical but psychological. It demands to be taken on a number of levels simultaneously—as reality, as satire, as a film about reality, as a satire on other films about reality. Our covert knowledge that the figures on the screen are, after all, actors hired to perform in front of a camera is incorporated organically into our perception of the film.

Like *Camelot*, it is a fable. The setting is the Second World War, but the point is the fatuity of the military process; it is the British *Catch-22*. A small unit goes from El Alamein to Remagen commanded by Lt. Goodbody (Michael Crawford) with his squeaky voice and spindly legs, his ineffable incompetence, and his view of war as a gigantic cricket match. He manages to kill his soldiers, one after another, but the dead men, now rendered in colour, doggedly fight on beside their living comrades.

Charles Wood, who wrote the screen play, has a deadly ear for the official rhetoric of war—the jargon of the training film and the radio commentary, the pseudo-Churchillian pomposities which accompany horror and death. Newsreel shots of Dunkirk, El Alamein, Dieppe, Arnhem flicker dreadfully in the background. There are parodies of *Desert Victory*, *Lawrence of Arabia*, *The Bridge on the River Kwai*. The cross-cutting is audacious; the pressure incessant. Only toward the end, when they get to Germany, does the film spin out of control. At the finish, the soldiers become actors again. "What is your next job?" "I hear that there's this Viet Nam thing coming up." There has not been such a brilliant and unnerving film since *Dr. Strangelove*.

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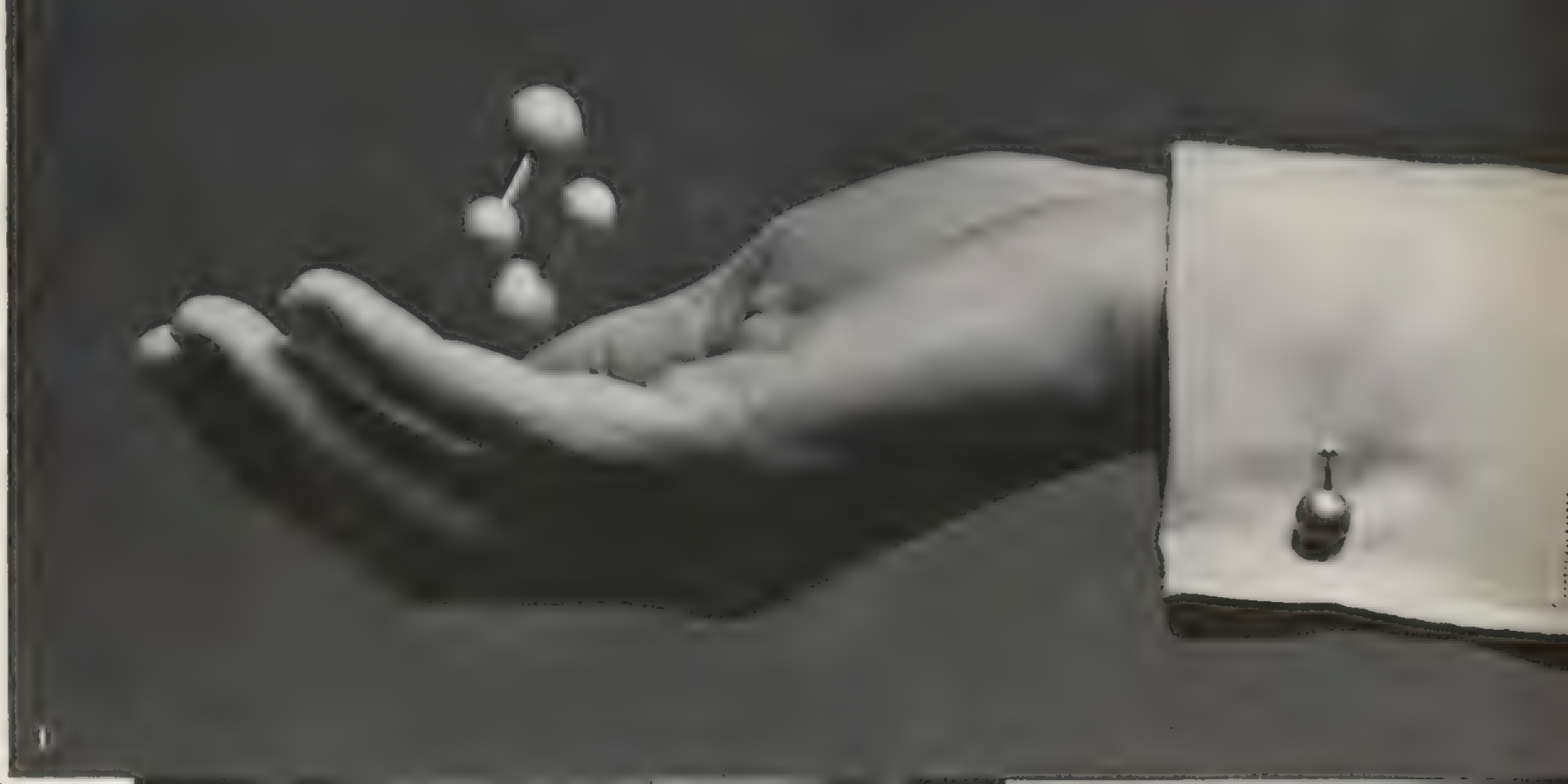
MEN IN VOGUE

...NOTES, QUOTES, AND VOTES

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The Dumbbell Dilemma. 1. which of the thirty colours to pick in these enamelled cuff links. $15, so you might select several sets at Bonwit Teller, New York. 2. ***Butterfly bows*** are the shape most men want for evening this year. Best ones around now are to order at DeCasi, 30 West 57th Street. Great fabrics, one week delivery. $6 in ribbed black silk; four-in-hands made any width or length, $9 in their fabric, $4 in one-half yard of yours. ***Excellent evening shirt*** (2), fine linen, wing collar and pleated bosom, $30 to order at Turnbull and Asser, 71 Jermyn Street, London S.W.1. 3. ***Brass-bound shoe*** in smoky brown leather girded with square brass toe, brass bar at instep. By Bill Blass, $50 at Roos Atkins, San Francisco; Halle Bros., Cleveland. 4. ***Selective sound service.*** the point at hand with Discomatic, a thirty-eight-pound portable which plays any forty 45 rpm records without further handling once you've selected the programme. $190. Hammacher Schlemmer. 5. The shoe that's ***reserved for royalty*** in England: black with red heel for evening, interpreted here by Bill Blass in softest calf with oxblood heel, noteworthy, too, for its squared, canted shape. $40 at Bonwit Teller; Roos Atkins, San Francisco. 6. ***Mandarin collar*** sweater, brass-buttoned, in cranberry, seven other colours, $80; turtleneck in twelve colours, $40. Both, Bill Blass for PBM; Marshall Field, Chicago, and Roos Atkins, San Francisco.

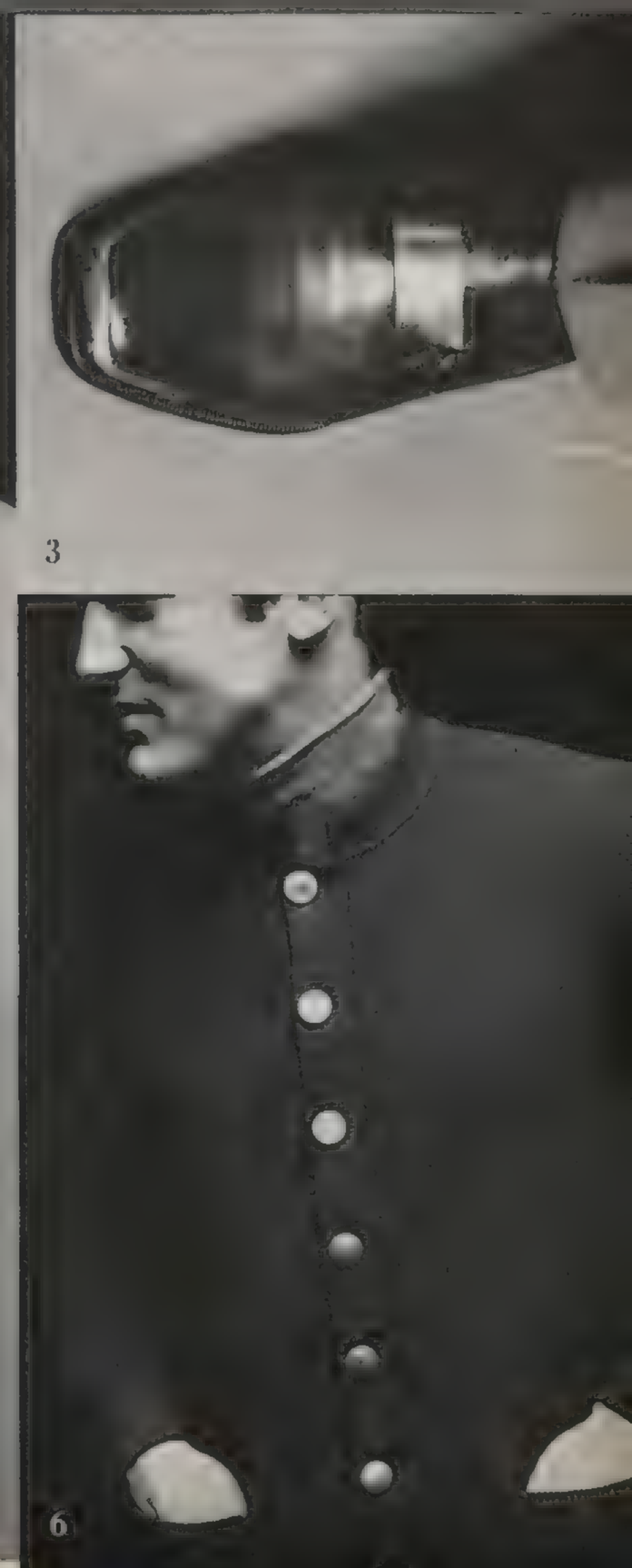
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Who needs a Christmas present? Everyone. Here, unwrapped, a fantastic present, a pride of gentle, happy animals, pastel monsters who slither or walk easily on their hind legs, called into being by the magic of Marc Chagall for Mozart's *The Magic Flute* at the Metropolitan Opera. From his extraordinary surge of creation, in a boom of private, primaeval evolution, these extravagant beasts, unknown to the world outside the enchanted land and transported with delight by the flute of the Bird Man, are a Christmas present from Vogue. They are the beginning of a series of rare presents from all over the world, all in this issue. Merry.

PENN

Miracles Of Faith

Miracles of faith are not easily come by. Sometimes they are the outward jut by geniuses who show thus an inner closeness to God, an understanding, deep and joyous, of what St. Paul meant by faith: "The evidence of things not seen." In his book *My Search for Absolutes,* Paul Tillich, the patriarchal Protestant theologian, wrote: "The encounter of man with ultimate reality, which we call the encounter with the holy, in its essence is not an encounter beside other encounters. It is within the others.... It is this intention to encounter the Absolute as such which makes religion religion and at the same time transcends religion infinitely. The religious absolute is most sharply expressed in the Great Commandment: 'You shall love the Lord Your God with all your heart, and with all your soul, and with all your mind, and with all your strength.'" To Tillich religion is "the state of being grasped by an ultimate concern."

About 1296 that ultimate concern grasped Giotto when he painted the twenty-eight frescoes for the Upper Church of San Francesco at Assisi. That ultimate concern gripped the unknown architect of the holy white church of (Continued on page 191)

Miracles of faith

GIOTTO'S AREZZO. Soaring as though part way to Heaven, the towers and houses in this miracle of a fresco from the genius hand of Giotto still fire the eyes. Painted about 1296 on a wall of the Upper Church of San Francesco at Assisi as one of twenty-eight scenes of the life of St. Francis, this fresco (only a detail here) shows St. Francis ordering Brother Sylvester to drive the demons out of Arezzo. Hardly absorbed by the winged demons, Giotto devoted his passion to the walled city—to Arezzo, a marvel of sustained architecture, unplanned, its colours both brilliant and tender.



Miracles of faith

THE WHITE CHAPEL BY LE CORBUSIER

Like the swing of a sail on a moored ship, the chapel Notre-Dame du Haut at Ronchamp in France is one of the last great linear statements – in white concrete, the shaped roof of dark raw concrete, poured in wood-forms – designed by the great architect Le Corbusier. He wanted nothing tentative, nothing fragile. Only the power of faith





Miracles of faith

THE HOLY WHITE CITY OF SUZDAL

White, simple, rare, three marvels of Russian ancientry have endured some hundred and thirty miles northeast of Moscow: The holy city of Suzdal, the two churches, one at Kideksha, one at Bogolubovo. Within the white kremlin wall at Suzdal, shown above, stands the wondrous Cathedral of the Nativity of the Virgin, its five blue cupolas starred in gold. Started in the thirteenth century, the Cathedral's inner walls are brilliant with Byzantine frescoes. *On the next two pages,* at the left: By the river Nerl at Kideksha, near Suzdal, the square white church of St. Boris and St. Gleb, brothers, resists time. Built in 1152, this graceful church with its Russian-Romanesque arches has a unique beauty. At the right: Alone in a meadow by the river Nerl, the white Church of Pokrov near Bogolubovo has stood for eight hundred years



Miracles of faith

THE WHITE CHURCH AT KIDEKSHA

ELLIOT ERWITT

Miracles of Rare

THE WHITE CHURCH NEAR BOGOLUBOVO





ALEXANDER LIBERMAN

Miracles of faith

THE WHITE CHURCH OF PARAPORTIANI on the Greek island of Mykonos in the Cyclades looks like monumental sculpture as the white light catches the purity of its masses. Years ago the sailors of Mykonos, in gratitude for their return from the perilous sea, built this church in the hope that through the intercession of Jesus and the Virgin Mary sailors would never run out their luck.

MIRACLES OF FAITH *(Continued)* Paraportiani on the Cycladic island of Mykonos. It inspired, that beautiful word, the remarkable architects of three of the simple white Byzantine churches in Russia, churches rarely seen by foreigners, at Suzdal, Kideksha, and Bogolubovo, built in the twelfth and thirteenth centuries. In any category labelled "miracles of faith," there must be added the massive white church at Ronchamp, created by Le Corbusier in France from 1950 to 1955. Marc Chagall reveals a radiance of spirit in his miracle—the group of five paintings called "The Song of Songs" based on love poems which might refer to the love between man and woman, or between God and Israel, or between Christ and the Church:

"But I found him whom my soul loveth:
I held him, and would not let him go...."

Curiously, almost all miracles of faith—and they are around us in lesser degrees, perhaps—were never meant as miracles of faith. They almost always started in the realm of common sense. Later they became known as miracles. Those miracles had joy. A flaming faith in goodness. In Jehovah. In the Lord. In Jesus. In the word concern, a miracle word: "And be ye kind one to another."

Miracles of faith

CHAGALL AND "THE SONG OF SONGS." For more than sixty years, eighty-year-old Marc Chagall has had a continuing and incessant dialogue with God, a universal God. For years Chagall has given expression of his Biblical ardour through his paintings, some of them put together under the inclusive title "The Biblical Message of Chagall," and given with extravagance to the French Government and the Louvre Museum. They own now those magnificent paintings of the Garden of Eden, of Adam and Eve leaving Paradise, of Abraham, Isaac, Jacob, and Moses, of the profoundly spiritual "The Song of Songs," all expressing Chagall's joy in the love of God.

TURN BACK THE OPPOSITE PAGE TO FIND ONE OF THE CHAGALL PAINTINGS OF "THE SONG OF SONGS".

lust for tulips

by Anthony West

The tulipomania is something that I have never had any difficulty in understanding, indeed, I suffer from periodical attacks of it myself. The necessary preconditions are a long, hard winter and the growth of that form of depression, or discontent, that comes of being starved of the particular forms of beauty that are nourished by the combination of heat and sunshine. This means that the madness often strikes in March, that terrible month in which spring delays and procrastinates until those, like myself, who are heat lovers often begin to wonder if a new ice age in which there will be no more summers can really have begun.

And then, suddenly, the tulips are there, and I know that, after all, everything is going to be all right; the world will soon be filled with sunburned women and children, and peaches, and nectarines, and ripe melons, and there will be shade under grape arbours, the birds will come back, and the sand will be hot under one's feet as one walks up the beach after swimming in the salt, green sea. To fully enjoy the foretaste of all these pleasures I have to have the tulips, not just a dozen or a couple of dozen, but armfuls, so that I can have them about the house in great bunches and watch them perform their peculiar miracle. They come from the florist in the strange, unflowerlike aspect that makes many people dislike them, looking as if they were goblets of wax placed on the ends of ramrods; and if they have been bought in a timid or niggardly fashion, they will look as leggy as spiders and about as attractive, until they wither meanly and call to be thrown out. But put them in large bowls, three or four dozen together, and they will cast aside the prudish, puritan discipline that the growers have forced upon them by growing them in rows, each like her neighbours, and in a collective passion transform themselves into a bonfire of light and colour that will blaze joyfully on for days, to end gloriously in a shower of fallen petals. In a crowd they will reveal their secret. They are not really Nordics, and their Quakerish primness is an act. They are exotic Orientals from Persia and from northwestern India, and they worship the sun by storing its heat and transforming it into colour.

The legend of tulipomania ignores all this. The madness is said to have been a piece of Dutch folly, a mania for speculation in bulbs that swept Holland for three years—between 1634 and 1637—and led thousands of merchants and artisans to ruin themselves by throwing their money away on flowers. The English, in particular, are very fond of this picture of tulipomania and love to talk about the foolishness that was involved in such deals as the famous exchange in which, as Wilfrid Blunt records, a tulipomaniac gave two loads of wheat, four loads of rye, four fat oxen, eight fat pigs, twelve fat sheep, two hogsheads of wine, four barrels of beer, two barrels of butter, a thousand pounds of cheese, a bed, with mattress, pillows, and hangings, a suit of clothes, and a silver jug, all for one bulb of a variety of tulip named "Viceroy."

(Continued on page 196)

"In a collective passion tulips transform themselves into a bonfire of light and colour." Here and on following pages are tulips, rare and reliable, photographed by Irving Penn at their full blaze.





PENN

lust for tulips

This is, no doubt, an extravagance. But a thousand pounds of cheese is just so much cheese, and for a man who has more than enough of that sort of thing, as this tulipomaniac clearly had, the exchange of quantities of the humdrum for something very special and very beautiful could have been well worthwhile. The English, however, prefer laughing at the Dutch to considering this side of the question. When they have done laughing, they will pause to congratulate themselves on having escaped the tulipomania altogether, apparently they were intelligent enough to laugh themselves out of it. As Blunt says in his Penguin Book, "timely banter saved the day." But it is worth pointing out that, while the Dutch were giving themselves up to tulipomania, the English were busily getting themselves into the complicated mess that led them into their Civil War, brought Charles the First's neck under the headsman's axe, and gave them Cromwell as their military dictator. Given the choice between being mad for tulips and being mad for trouble, there is little doubt which a civilized man would prefer.

But the question remains, even if the tulipomania was not as foolish a thing as the English are fond of saying, what was the excitement about, and why did it happen just then, and not either sooner or later?

In spite of my own strong feelings of love and affection for tulips, I didn't fully understand the answer to the first part of this question until I happened to see the portrait of Rembrandt as a young man which is in the Museum of the History of Art in Vienna. This work, which shows the painter smiling shyly and, to tell the truth, a little oafishly from beneath a large floppy beret, is the product of a collaboration between Jan van den Hoecke, a flower painter, and a portraitist, Jan Lievens. It was painted when the tulipomania was at its height, and in what was also the heyday of the books of symbolic emblems, of rebuses, and riddling images, in the pleasant convention of the time by which a bust or half-length portrait was ornamented with a garland of flowers, giving it a frame within a frame.

While I was looking at this picture, I noticed that the garland which Van den Hoecke had placed round Lievens's head-and-shoulder portrait included more tulips than any other flower, and that these were all of the varieties that the Dutch called *bybloemen*. These have two colours on their petals, which are fantastically streaked in two ways, causing some *bybloemen* to be classified as flamed and others as feathered. It crossed my mind that this could have been a mere accident, and that Van den Hoecke had perhaps put these flowers into his garland simply because they were the fashion of that moment. But as soon as I had formulated this notion, I could see that it must be wrong. The tulips are curiously emphatic in the garland, and they are obviously there to convey some message, to make some suggestion, or to serve, in keeping with the spirit of the times, as something in the nature of a crossword puzzle clue.

I bought a photograph of the picture, and when I returned to my home, I thought that a suitable place to keep it would be between the pages of Sir A. Daniel Hall's *Book of the Tulip*, and as I put it there I realized what Van den Hoecke's garland was saying.

Tulips can be reproduced in two ways: asexually, by taking offsets from their bulbs, or sexually, by taking seeds from pollinated flowers. The new bulbs obtained by the first method are, biologically speaking, parts of the parent identity, and, as might be expected, produce flowers almost exactly like those of the original bulb from which they came for as long as they can be persuaded to go on flowering.

When a tulip is grown from a seed, the result is a new identity. What sort of flower it will have will be a matter of speculation for seven years, when the plant will mature and bloom for the first time. What will then appear will be a self-coloured flower, as it might be, plain yellow, plain orange, plain rose-pink, plain lilac, or maroon. It will go on producing similar blooms for an indefinite period, but at last, sooner or later, it will "break," as no other flower does, and its plain flower will be replaced by a variegated one with the characteristic flamed or feathered petals that are found in *bybloemen* and parrot tulips. The garland round the Rembrandt portrait pays him, in fact, a fairly flowery compliment. It says in the language of visual metaphor: "Here is the young painter whose genius 'broke' and made him a nonpareil among Flemish painters, just as these tulips 'broke' from their original simplicity and plainness and became wonders of beauty. He has enlarged the world of pleasure for us just as have these marvellous and surprising new flowers."

The clue to the garland is also an important clue to the real meaning of the tulipomania of the sixteen thirties. The brief storm of speculation was much less of a gamble in bulbs than a display of excitement at the discovery of new pleasures and new beauties. It is one chapter, and only one, of many in the story of the development of Europe's secular culture, a fragment of that section of it that deals with the entry of the newly prosperous mercantile and artisan classes into the domains of leisure and luxury from which they had, until the later Middle Ages, been excluded.

In the fourteen hundreds their narrow and laborious lives were enriched by their discovery of the joy in flowers, and in flower gardening. This led, on the one hand, into the escape of a detail in religious painting—the crystal vase holding the Virgin's lilies—onto a canvas of its own as a flower painting, a secular subject painted for its own sake, and to the appearance of such specialist flower painters as Jan Bruegel van Velours, Daniel Seghers, Roelant Jocobsz Savery, Van den Hoecke, and so many others. On the other, it led to a search for new flowers that became worldwide as the age of exploration gave way to the age of international trade.

The tulip was one of the first great finds of that search, and the tulipomania was the product of the shock of recognition of a new source of delight. (Continued on page 261)

PENN



A passion, a business, an exacting game of fortune, the raising of Arabian horses in this country has splurged from a trifling few after World War I to more than thirty-five thousand of these staunch, spirited creatures. In stables so immaculate and ingeniously equipped they seem at times more like spas than farms, these horses are clustered in Virginia and Maryland, the Southwest and California, the Midwest and New England. With far and away more Arabian horses in the United States than in any other country in the world, American breeders boil with perfectionism and partisanship. Is the larger Polish Arabian more desirable than the English Arabian with its elegance of line, or the wiry Egyptian Arabian with its enormous eyes? Or is the highest achievement a peculiarly American animal bred to take advantage of the best traits all around?

Give or take intentionally bred-in variations, the Arabian horse remains the only breed of horse to be preserved through history, its blood lines known and protected for five thousand years. Spectacular in endurance, too small to win in short races against larger horses, Arabian horses clean up in distance races. Strong, unafraid, and affectionate, they can serve in almost any capacity. But that is not the point. No statistics of efficiency explain the passion for the Arabian horse. Their beauty is part of it: In 1840 James Christie Whyte wrote in *History of the British Turf* about the Arabian horse, ". . . he possesses the rare union of strength with lightness, so essential to the endurance of fatigue in all quick motions; . . . to these qualifications are added the peculiar and deer-like elegance of his form, the broad squareness of forehead, the short fine muzzle, the prominent and brilliant eye. . . ." There is, as well, a quality of character, of devotion, of gaiety, of understanding not foolishly to be called human (possibly preferable to human) : a quality too easily sentimentalized, and too imprecise for definition, but *there*. The owner of an Arabian horse attaches himself, not just to an animal, but to a spirit. (Shown on these pages and page 201, *Emaus, a champion Arabian stallion; and on page 200, Al-Marah Countess Eleanor Tee; both horses photographed at Al-Marah Arabians.)



ARABIAN HORSES, A NEW SURGE IN AMERICA

PHOTOGRAPHED IN MARYLAND BY LORD SNOWDON



"Artists and sculptors naturally choose the Arabian, not only because it is beautiful to look upon, but because in conformation, its body as well as head, represent the height of refinement." INTERNATIONAL ARABIAN HORSE ASSOCIATION



MUSÉE DU LOUVRE

ARAB HORSES IN A STABLE
BY EUGÈNE DELACROIX, 1798-1863

ARABIAN STALLION
MAHOMED
BY GEORGE HENRY LAPORTE,
1790-1873



LEWISFIELD COLLECTION

BLOODY SHOULDERD ARABIAN
BY JOHN WOOTTON, 1677-1765



LEWISFIELD COLLECTION

A FAVOURITE OF JOHN WHYTE MELVILLE, ESQ.
BY AN UNKNOWN ARTIST
IN THE EARLY 18TH CENTURY



LEWISFIELD COLLECTION

ARABIAN STALLION
BY BENJAMIN MARSHALL,
1767-1835



COLLECTION OF MR. E. J. ROUSUCK

GREY STALLION
BY THÉODORE GÉRICAULT,
1791-1824



COLLECTION OF MR. AND MRS. PAUL MELLON

GREAT BEAUTIES
OF OUR TIME

COUNTESS FERDINAND VON BISMARCK

A Nordic angel with a rigorous profile, a cousin of the Madonnas of Quentin Matsys"—this is how a French writer described Elisabeth von Bismarck, a Belgian-born beauty with sun-streaked, gold-brown hair, eyes the remote, mysterious green of Northern seas. Framing her face here is the romantic foam-whiteness of a Jax shirt, all tiny tucks, ruffles, and wavelets of fragile lace, banded at the throat....Her beauty is no less compelling when she walks barefoot along the fog-shrouded beach at Le Zoute, in a Belgian fisherman's rough white sweater, black pants, a dripping oilskin hat.

ALEXIS WALDECK

GREAT BEAUTIES
OF OUR TIME

Donna Allegra's beauty—the alabaster skin, casque of dark hair, the long, strong neck—has an extra dimension, a mysterious allure that evokes images of the Rinascimento—a painting by Piero della Francesca, a Ghirlandaio. She herself, at twenty-one, lives vividly in the present, the future. Far left, blithely embracing one of the Noblest Romans, she wears a jet-age jumpsuit by Federico Forquet in black-and-white grenadine; gladiator's boots by Barrilà. Earrings, left, by Mimi di N. These and next two pages photographed in the Villa Savoia garden in Rome. Coiffures, all four pages, by Sergio of Eve of Roma.

DONNA ALLEGRA CARACCIOLO DI CASTAGNETO

ALEXIS WALDECK

GREAT BEAUTIES OF OUR TIME
DONNA ALLEGRA CARACCIOLO

In a Roman garden, Donna Allegra's young beauty is a delight—like the fresh, clear water that springs, miraculously, from ancient Roman fountains. Here, she wears two romantic evening looks by Federico Forquet...

left, his jet-and-bronze-spangled jumpsuit of black organza, with a long, transparent over-skirt;

right, his one-shoulder python-printed dress in green-and-black crêpe marocain. Mimi di N earrings.



The everyday miracle of man, made suddenly memorable and rare by the exultant stretch of Nureyev's body. Those arms reaching desperately to conquer space, body and legs defying the constraint of the air, reiterate the perpetual yearning magnificence of man. Nureyev, here in an agony of action, could have been the source and inspiration for many of Michelangelo's sublime realizations of the human form. The taut, young muscled shoulders, *above*, of one of the Genii of the Anima Razionale in the Sistine Chapel have a prophetic similarity and express a total desire for movement that seems in Nureyev to have reached fulfillment. In their perfection these bodies span the centuries.

NUREYEV

A PHOTOGRAPHIC STUDY OF THE HUMAN FORM IN ACTION BY AVEDON







Michelangelo's Adam reaches out with the terrible expectancy of movement defined by genius. Nureyev's arm slices the air. He stands in urgent immobility.

AVEDON

VOGUE, December, 1967





The fearful ecstasy of Michelangelo's Jonah, caught halfway between heaven and the abyss. The face of Nureyev, *right*, transfigured by the effort and energy needed to power his grace. *Left*, the tough, tensile strength of Nureyev's foot.

AVEDON



STYRON UNLOCKED



TONI FRISSELL

William Styron? William Styron! William Styron —He is an old friend of mine and to write of one's friend is a perilous adventure. But that is not the reason why, considering him as "a man, a writer, and a force," I am not up to such a stunt. I find myself excruciated, far too polite really, nonplussed, and, I fear, insufficiently paranoid. Only Norman Mailer among contemporaries—an old and intermittently friendly acquaintance whose formidable talent and flabbergasting output have often moved me to something like awe—sustains the capacities needed for a freewheeling, *ad hominem* assessment of a writer whose bane it is to have been born, sometime in the 1920's, into the Generation ("my generation" is as familiar a Mailerism as "major novel") which Mailer seeks to make his very own, even as this year he seeks "the Presidency of the literary world."

In previous campaigns Mailer has proclaimed the death of his friendship with Styron, a low personal regard and a diminished respect for a novelist in whose youthful art he had seen promise of a writer to become "great like Hawthorne." The disenchantment set in some years ago; its arcane yet carefully cultivated roots are no affair of mine, and the matter has no relevance here save as a fairly stale publicity item. It is not my intention to belabour this overworn antipathy between two richly gifted—to my mind, perhaps the most gifted of the Generation—writers who have, at the last, zero in common but a chronological accident. Their vendetta, like their talents, serves each man according to his needs. While Styron, under the most ingenious needling, has profited from assiduous (and acidulous) silence, the "feud" has become for Mailer a small psychic necessity and a perennial plank of his campaign platforms.

Styron is not a polemical writer, no shaker of Earth or moulder of man. He is a white Southerner and, as he might put it, he's got his own fish to fry. What ferments in his passion and impels him to work are not the anguished residual hopes of The October Revolution betrayed but the nightmares as old as American literature that accrue from The Peculiar Institution and their fierce concatenations to the present. (Chattel slavery and its origins on the James River in Virginia, the Old (Continued on page 267)

In the old graveyard at Martha's Vineyard where Styron lives in the summer

An uncommon, prodding, affectionate evaluation of "a valuable man" who, with his novel "The Confessions of Nat Turner" became The American Writer of 1967

By John Phillips

A PHOTOGRAPHIC ESSAY BY IRVING PENN

THE *quest* FOR *beauty* IN *Dahomey*

BY JACQUES MAQUET

African art calls to our minds the graceful antelope headpieces of the Bambara, the baroque bronze queens of Benin, the mysterious masks of the Dogon. African art evokes the creative discovery of tribal sculpture, during the first decade of this century, by Picasso, Matisse, Derain, Vlaminck who found in the powerful styles of Black Africa a confirmation of their passionate aesthetic researches which eventually led to Cubism. But the urge for beauty, the pursuit of form as an aim in itself, is not restricted in Africa to statues, engravings, and paintings: It is to be found also in the adornments of the body.

Of the Dahomean girls photographed on these pages, some belong to the Tofinu and Aïzo groups who live along the lagoons which line the Atlantic shores of Dahomey; other ones are members of the Pilapila tribe who dwell in a completely different environment, the open grasslands of the north; a few are Fulani, the proud pastoral nomads of unknown origin who wander throughout the savannahs from Sénégal in the west to Cameroon in the east. Differences in their clothes, maquillage, jewellery, scarifications, hairdressing reflect the different values and patterns of life of their peoples but, under this variety, we find a common aesthetic orientation: We are in the world of art. In their recent monumental survey of African art, *Afrique Noire, la Création Plastique*, Michel Leiris and Jacqueline Delange are right to be provocative innovators by devoting the first part of their work to "the arts of the body."

Rarely in Africa is the body left in its natural condition. Modifications such as the cicatricial patterns on the torsos of the girls from Ganvié are not purely ornamental; they indicate that the person belongs to a certain tribe, to a certain clan, or has undergone rites of initiation. Yet, at the same time, the regularity of the markings, the intricate patterns they draw on the smooth skins shining in the sun, the emphasis on the harmony of the shoulders, on the delicate roundness of the breasts reveal the search for beauty.

This is not an interpretation by scholars of foreign cultures. Dahomean peoples of the lagoon villages, men as well as women, say explicitly that scarifications enhance the handsomeness of the bodies. Aesthetic concern in Africa pervades the whole range of individual and col- (Continued on page 220)



BELIEVERS IN MAGIC—*Young girls of Ganvié, their cheeks tattooed, their bodies delicately marked by village seers with the symbols of their tribe.*



DAHOMEY

lective activities: Political assemblies, religious rituals, family ceremonials are all conducted with formality and etiquette, the ornaments of social relations. Villages and family compounds are laid out with a sense of order and balance.

Yet aesthetic concern rarely conduces to art-for-art's-sake production. Senufo masterpieces were religious; Kuba royal statues were dynastic. So were our mediaeval cathedrals and our Renaissance palaces. It is only in contemporary industrial societies that art tends to be a separate and marginal activity. In traditional Africa the quest for formal beauty was diffused but ever-present.

The colourful striped cotton *bouba*, the elegantly wrapped kerchiefs, the necklaces and earrings, the expertly done maquillage of the coastal Dahomean young women express more than refinement and sense of beauty; they indicate joie de vivre, fulfillment, freedom. These gay, proud, and resourceful women are not simply servants of the men, objects for the males, an image of the female condition in Black Africa. This stereotype is not valid for Dahomey—and I do not mean only present day Dahomey, independent since 1960, nor colonial Dahomey, under French rule from 1892 up to 1960, but I mean the traditional kingdom of Dahomey which in the eighteenth and nineteenth centuries was a prosperous, powerful, and turbulent state.

The story of that kingdom—its territory, centred around its capital city of Abomey, never covered more than the southern part of the present Republic of Dahomey—reads like the semi-legendary tales of the origins of kingdoms and principalities of European Middle Ages. In the early seventeenth century, when the King of Allada died, his sons disputed his succession; one was able to keep Allada, and the others, obliged to leave, founded each a kingdom: Abomey, Whydah, and Porto-Novo, as that place became known later on. Of course, they struggled for supremacy among themselves and with their neighbours.

Feats of arms, military glories, gallant conquests lost their chivalrous pageantry when, in 1672, the Guinea Coast slave trade began. The profitable sugar-cane plantations of the West Indies (Continued on page 223)



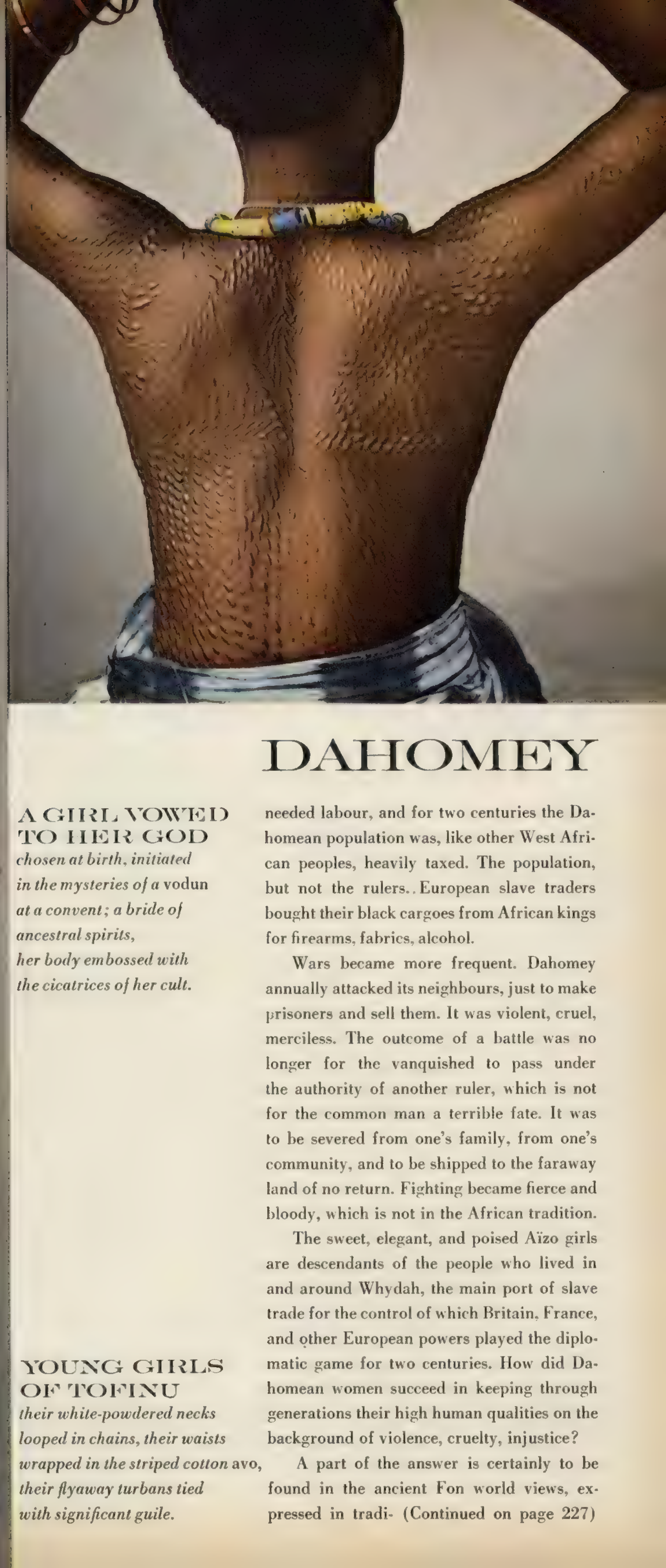
GIRLS OF THE AIZO TRIBE

Floating-market vendors on Dahomean lagoons
powder white their black-swan throats.









DAHOMEY

A GIRL VOWED TO HER GOD

chosen at birth, initiated
in the mysteries of a vodun
at a convent; a bride of
ancestral spirits,
her body embossed with
the cicatrices of her cult.

YOUNG GIRLS OF TOFINU

their white-powdered necks
looped in chains, their waists
wrapped in the striped cotton avo,
their flyaway turbans tied
with significant guile.

needed labour, and for two centuries the Dahomean population was, like other West African peoples, heavily taxed. The population, but not the rulers.. European slave traders bought their black cargoes from African kings for firearms, fabrics, alcohol.

Wars became more frequent. Dahomey annually attacked its neighbours, just to make prisoners and sell them. It was violent, cruel, merciless. The outcome of a battle was no longer for the vanquished to pass under the authority of another ruler, which is not for the common man a terrible fate. It was to be severed from one's family, from one's community, and to be shipped to the faraway land of no return. Fighting became fierce and bloody, which is not in the African tradition.

The sweet, elegant, and poised Aïzo girls are descendants of the people who lived in and around Whydah, the main port of slave trade for the control of which Britain, France, and other European powers played the diplomatic game for two centuries. How did Dahomean women succeed in keeping through generations their high human qualities on the background of violence, cruelty, injustice?

A part of the answer is certainly to be found in the ancient Fon world views, expressed in tradi- (Continued on page 227)

FISHING PEOPLE OF LAKE NOKOUÉ,

as carved as Fon sculptures against a silver sky,
poling their pirogue to watery villages
of stilted pavilions, roofed in palm fronds.







A FULANI GIRL
arms bound in bracelets, hair dressed with butter and charcoal—her people, nomad-shepherds of the bleached savannahs.

DAHOMEY

tions before the beginning of the slave trade. The Fon people constituted the nucleus of the Dahomean kingdom. Their philosophy, underlying their religious beliefs and cults, is still a living force in Dahomey today. There is a profound conviction in the minds of the Dahomeans of the essential equality of men and women. Of course, it is not expressed in the dry and abstract language of jurists and philosophers but in the rich and vivid idiom of myth and religion.

The creating deity is designated by a double name, Mawu-Lisa, and it is understood as a pair of beings, one female, Mawu, and one male, Lisa. They are regarded as twins and united they organize the world. The late Melville J. Herskovits, the American scholar who had the deepest knowledge of the Dahomean culture, wrote that the high god "is envisaged as a Janus-like figure, one side of its body being female, with eyes forming the moon, and bearing the name of Mawu; the other portion is male, whose eyes are the sun, and whose name is Lisa."

The dual nature of Mawu-Lisa expresses, even before the world of men was ordered, the complementary forces which were to be active in it. As another specialist of Dahomey, Paul Mercier, wrote: "Mawu, the female principle, is fertility, motherhood, gentleness, forgiveness; while Lisa is power, warlike or otherwise, strength, and toughness. Moreover, they assure the rhythm of day and night. Mawu is the night, the moon, freshness, rest, joy; Lisa is the day, the sun, heat, labour, all hard things." (Continued on page 265)

PILAPILA SISTERS
in tribal maquillage at the great marketplace of Djougou.

"TATAS" OF THE SOMBA.

each a private fortress for a patriarch and his family,
near the hills of Atakora, where
these animist tribesmen live, powerful and free





COME, DANCE

How delicious and dotty to dance

at noon with the sun coming in

...the particular kind of magic

that happens when Peter Sellers

and his wife, Britt Ekland, get

together with Lord Snowdon

at the camera. Enchanting

in a miniscule, witty,

black velvet skirt

and a tumble of

lace ruffles.

Britt is

suddenly,

disconcertingly

auburn-haired for the

movie "The Night They

Raided Minsky's."

Peter, here wearing

a Mao-collared suit

made in Rome,

is now filming

"I Love You, Alice B. Toklas!"

Inspired clowning is

something of a

Sellers art.



LORD SNOWDON

→12

→12A

→14

→14A

101

43

→12

→12A

→36

→36

Peter and Britt
on a new kick—
a hilarious,
spoofy
invitation to
COME.
DANCE



PEOPLE ARE TALKING ABOUT... KATHARINE ROSS AND DUSTIN HOFFMAN

riveting stars of the Mike Nichols rasping film *The Graduate*, which tears towards total triumph and then suddenly takes alarm and bounds off into melodrama. Katharine Ross said: "Mike Nichols had absolute control and I didn't wonder at anything he said." Nichols's word seems to be the only thing she doesn't wonder at. Her body and eyes seem to be in a constant state of radiant anticipation, which is a state she often induces in others. On screen her beauty, energy, and talent make her a delight. Off screen she has rarer qualities —an air of quiet resistance, of sad, bitter ambiguity. Dustin Hoffman is shattering and brilliant as the graduate in the film, and his triumph lies not in the shock but in the nuances of his performance; in the glazed fixed smile he puts on like a leaking plastic raincoat, in the way his throat moves as though he were swallowing all his lunatic frustrations, desperations, and confusions. By the end of this marvellous inconsistent film he has spat them all out.



Star-spelled looks... a galaxy of fashion

photographed in Sicily by Henry Clarke

STAR-BRIGHT MOSAIC: a glistening golden-threaded column sways against hundreds more —in the Benedictine cloister of Monreale. Glorious tribute to a glistening age, every stone —great and small—of Monreale's cathedral and monastery is witness to the unprecedented harmony which marked the reign of Sicily's great Norman king Roger II—a single moment in Sicilian history when Greek and Arab masons and Byzantine mosaicists, working with Norman architects, brought the arts of their varied cultures together in the enduring beauty that is Monreale. Mosaic evening dress by Valentino. Star-spelled coiffures on this and the next twenty-two pages by Alexandre of Paris. For fashion details see page 130.





STAR BRIGHT *colour*

ROBES OF THE EAST: Mosaic brocade, *left*—lambent colour, as direct in its impact as the colonnaded cloister of Monreale's twelfth-century monastery, adds still another pattern to those worked by Sicily's Byzantine mosaicists. Gold-threaded wool evening coat and crêpe dress, both by Valentino. Ciane-blue caftans, *right*, taking their colour—and its Greek name—from Syracuse's nymph-guarded river along which they drift, through sweeping papyrus reeds and a reverie of trees, towards the nymph's clear pool at the source. Indian silk caftans, both by Tina Leser. Fashion details, page130.

HENRY CLARKE







ROMANTICS *in ruffles*

ENDEARING YOUNG BLAZES OF WHITE, ruffled, glistening, making the faces above them as fresh and charming as children's—here, at a pastoral picnic in a Sicilian olive grove. . . . White lace ruffles, *far left,* foaming at the throat and wrists of a long, covered-up, buttoned-up, polished black dress. By Bill Blass for Maurice Rentner. A long dress of white tucked batiste, *left,* covered in strips of ruffled white lace from high collar to hem, belted in red. By Bill Blass for Maurice Rentner. White organdie shirt, *above,* with a low ruffled neck, long ruffled sleeves; long skirt of black organdie crushed with a leaf-green belt. Kasper for Joan Leslie. We added all belts. Fashion details, page 130.

HENRY CLARKE



ROMANTICS
in shirtdresses

BELTED AND FIZZING WITH RUFFLES, the long romantic shirtdresses that have turned poets on for centuries. . . . Clouds of cognac-brown organza, *left,* strolling the grounds of the Villa Valguarnera, one of the seventeenth- and eighteenth-century villas that rise imperiously in what was *Leopard*-country, now the dustiness of Bagheria. The long dinner dress, with ruffled jabot and cuffs edged in black lace, held at the waist by a shiny red belt. By Harold Levine; belt added. Skirt for a grand descent, *above,* inside the Palazzo Gangi, extravagantly vast and baroque, where the dazzling Ponteleone Ball scene was filmed for the movie, *The Leopard*. The skirt, stiff silk striped in dark green, red, white; a romantic blouse of crisp white organdie with banded neck, puffy sleeves ruffled at the wrists. The belt, made of skirt fabric and heavy with blazing jewels. Dinner dress by George Halley. The fashion details, on page 130.

HENRY CLARKE





ROMANTICS *in misty browns*

THE WARM BROWNS OF BRANDIES, filmed in shadowy silk organza at two remarkable villas in Bagheria. . . . A dinner dress with huge meaningful sleeves, *opposite,* a skin-showing top, and a high red belt we added to frame a brown rose. The skirt, all flowing fullness. By Sarmi. This, at the Villa Palagonia, famous for its eccentric sculptures (see these, two pages on). Shirtdress, *above,* with small prim top, full sleeves, a great wealth of circular skirt edged in deep ruffles; we added a red belt with gilt clamps. Dress by Oscar de La Renta. Photographed at Villa Boscogrande which played—except for the ballroom scene—the marvellous double-staircased House of Lampedusa in the movie, *The Leopard,* having been restored by the movie-makers in a matter of weeks from eighteenth-century dilapidation to baroque magnificence. Fashion details, page 130.

HENRY CLARKE

BLUES *in a gamut of hemlines*

SLANTED, SIDELONG, FLOWING TOGAS OF BLUE with another hem underneath, photographed at the Villa Palagonia in Bagheria, with its sculptural curiosities described by Goethe as a "gauntlet of lunacy . . . pedestals and monstrosities in one unending row. . . ." Blue crêpe toga, *above,* banded in brilliants, rippling down to one long side, slanting up over a jumpsuit with long loose trousers edged in glitter. By Malcolm Starr. One-shoulder neckline, *opposite,* leading to two dresses of pale-blue crêpe—the short slippy one banded with silvery beads, and over it a flowing toga to the floor slit high at one side. Dinner dress by Sarmi. Fashion details, on page 144.

HENRY CLARKE





ENCHANTING EVENING BLUES with marvellously unpredictable hems that go up, down, and away—here with more of the fascinating sculpture of the Villa Palagonia.... Long in back, *upper left*, curving up, and ruffled, the hemline of a romantic dress of blue and mauve jacquard with low-cut Empire top, a loopy high sash. By Chester Weinberg. A little bodice of glittet, *left*, with a long slit skirt of sapphire chiffon—through its filminess show tiny bikini pants of glitter. By Pat Sandler. Blue silk jersey, *right*, all wrapped and tied into a strapless top, long in back, over shirred tights to the ankle. By Donald Brooks. Fashion details, on page 144.

HENRY CLARKE

BLUES *in unlevel hems*

BLUES *in shirtcuts*

SUN-BRIGHT BLUES, clearly marvellous in shirty dresses for days or small evenings, shown here at the shell fountain of Villa Trabia Santa Maria di Gesù. Pale sky blue, *above*, a short-sleeved lineny dress with standing neckband, fly front, and the trimness of a fencer's shirt, a drawstring shaping a high waist. By Leslie Fay. Deeper blue silk, *opposite*, printed with soaring birds in white and lighter blue—round collar, little yoke and gathers, long shirt sleeves. By Hanae Mori. Fashion details on page 144.

HENRY CLARKE



COLOUR ON WHITE

short evening surprises



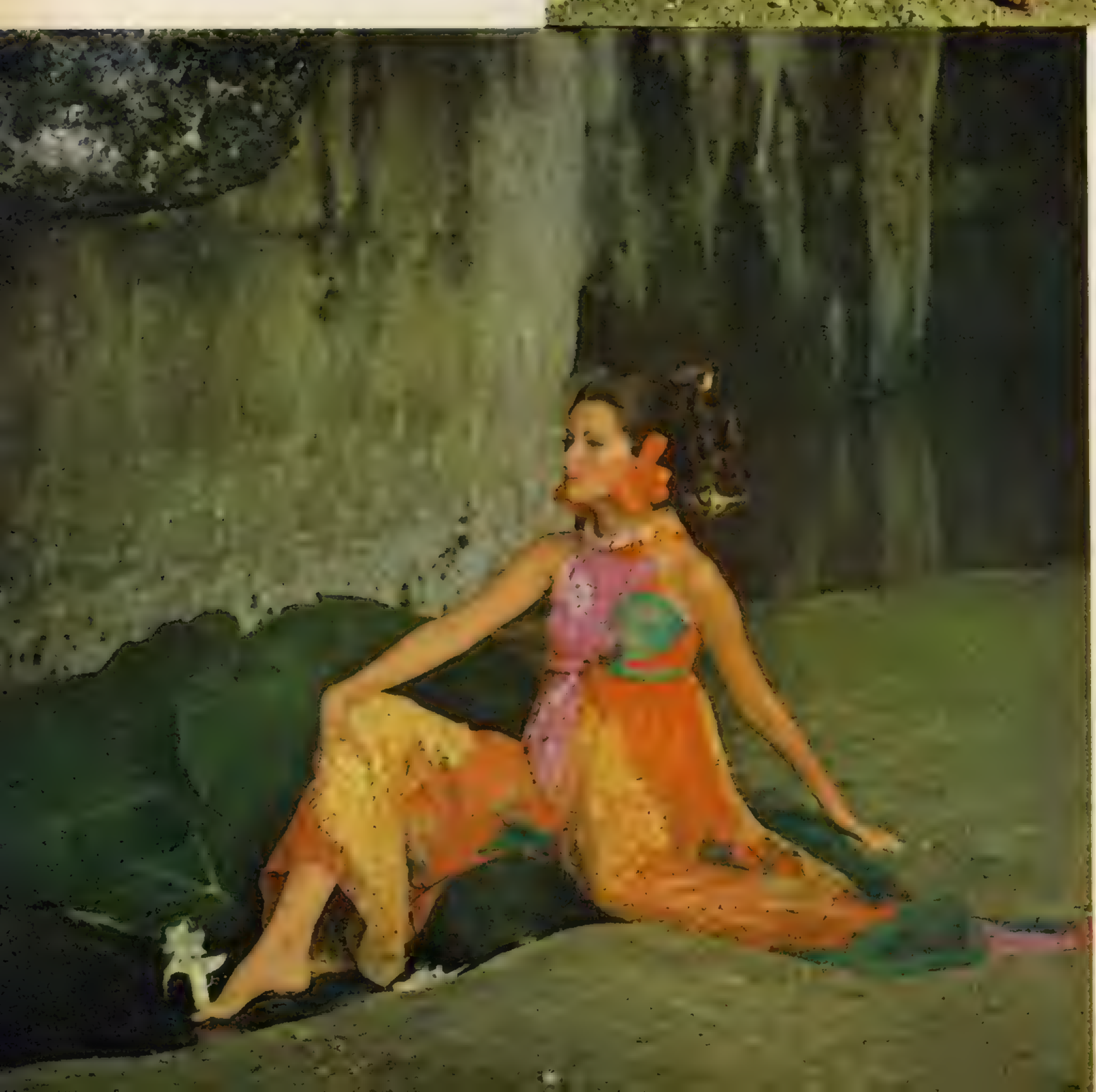
FRESH WAYS TO LOOK AT A PARTY....The neo-Mao tunic, *above*, with the snaky mosaics of Piazza Armerina: bright red crêpe with low slit front, flap pockets, flaring over short white satin pants. By Geoffrey Beene. Bright young party dress, *opposite*, of white organdie, brick-patterned, embroidered in pale-blue flowers; to wear transparently over a body stocking. By Courrèges. Photographed at Villa Trabia, at Santa Maria di Gesù. Fashion details, on page 144.

HENRY CLARKE

COLOUR ON COLOUR

prints and panels of brilliance





MIDNIGHT SUN, *right:* radiating from one shoulder—brilliant panels of orange and yellow piqué caught with a high sash and dusted with sun-coloured sparklers to light up the sky. By Trigère. *Above:* Sunny shirt for sunny legs—a little culotte-shirtdress of gaily patterned, brightly coloured silk; tab-closed, belted high with golden chains. Shirtdress by Hanae Mori. (We added the belt.) *Left:* Floating on light puffs of colour—wide-legged chiffon pyjamas printed extravagantly in yellow, orange, green, and purple. By Hanae Mori. These pages, photographed in the Orecchio di Dionisio—Ear of Dionysius—a huge high-vaulted grotto hewn out of a quarry wall in ancient Syracuse. Fashion details, page 144.

HENRY CLARKE



BLAZES *of red and orange*

FLAMBOYANT FLINGS of red and red-orange, bright under sun, smashing after dark, posed here with the charming tiled steps and sea-view of the Castello San' Nicola outside Palermo. Blazing red-orange, *above:* a linen day dress, narrow, high-necked, with a brass-buttoned belt, low pockets. By Teal Traina. Red over orange, *left:* two layers of chiffon pleated and stitched together. A row of small buttons up the front to a chin-high collar. By Junior Sophisticates. In bright red with rows of woven daisies, *opposite,* a marvellous long evening dress with little low-necked top, full skirt, a wide red belt we added. Dress by Oscar de La Renta. The fashion details, on page 144.

HENRY CLARKE



WHITE ON WHITE

the cropped culotte

WHITE FEATHERED BY WHITE, WHITE WRAPPED BY WHITE: Feathered, *above,* with all the coquetry of coq and a flirtatious shortage of crêpe. Evening culottes by Teal Traina. Wrapped, *right,* and knotted beneath one bare shoulder as simply, and sensationally, as a modern naiad's towel—white knit evening culottes by B. H. Wragge. The unfinished—and still unfluted—pillars of Segesta's great Doric temple rise in the background of both pages, 1,000 feet above their ancestral Elymian city. Fashion details, page 144.

HENRY CLARKE



VOGUE'S OWN BOUTIQUE

OF SUGGESTIONS, FINDS, AND OBSERVATIONS



DE ROSNAY

It's Paris, it's dawn, everyone else has gone home, the music is turned down, the ambiance is still there—the musky, comfortable, unique ambiance of Castel's . . . one must stay for one last dance, one last intimate, warm chat.... ***Annie Buron-Fosse,*** left, actress, young, radiant, green-eyed, chestnut-haired, glorious wide smile . . . waiting for her chauffeur and car . . . or maybe for the prince with his golden calèche? . . . She's all wrapped up in coat and dress of gold, orange-y fuchsia brocade, cuffs of fuchsia coq feathers. . . . ***Ariane***



Dandois, above, long blond hair, green eyes . . . even more beautiful than at the evening's eve, in her slithery blue lamé jumpsuit. At this hour, ***M. Jean Castel*** himself, below left, will rattle off a Viennese waltz for Annie in orange crêpe "à la Russe," and Ariane in brilliant pink long wool jersey. And Annie has her last dance solo, below, in shiny, stretchy black satin—cool and slinky. All the pretty dresses are from the new "Miss Dior" boutique, 30 avenue Montaigne—well priced, mostly everything under $200. . . .





Lust for tulips

(Continued from page 196)

The flower was first brought into Europe from Turkey in 1554, when it reached Vienna. In 1561 it was being grown as an exotic rarity in the gardens of the Fuggers, the first of Europe's international bankers, at Augsburg.

A year later tulips came into the Netherlands. The phenomenon known as "breaking" was soon discovered, and not long after that European growers learned how to "fix" the new varieties so produced by taking offsets.

There is nothing quite like the satisfaction that a plant breeder feels when he can offer the world a new variety of flower that he has brought into being in his own garden and given a name. Nor is there anything quite like the keen amateur's appetite for a good new variety of a fine flower. Anyone who laughs at tulipomania really laughs at a holy passion, and a reasonable one: the desire to add to the world's sources of pleasure and delight.

The story of tulip growing, and of tulip gardening, so far as it is known, begins at Herat, in what is now Persia. There, sometime in the late fifteenth century, a certain Abu'l Ghazi Husayn Bayqara added the Bagh-i-Jahn-Ara—the Garden of the World Adorned—to the already numerous parks and gardens surrounding the town. It was unlike other Persian gardens in that it gave up a part of its hundred-acre extent to a display of massed red tulips.

This planting left its mark on the imagination of a restless and ambitious young man named Babur. He was touring Persia in the late 1490's looking at gardens while he wondered what to do with his life. By the time he was twenty he had decided that he would emulate his ancestor Timur, the Tamburlaine of Christopher Marlowe's play, who had made a famous raid into India.

When Babur was twenty-one, he seized Kabul and the Punjab, and later he went on to seize the kingdom of Delhi, and to make himself the first Mogul Emperor. In Europe Timur is remembered as a great destroyer of civilizations, but these things are relative, and in the East he is remembered as a creative spirit. Everywhere his armies went, his gardeners went also, and when he died in 1405 at the age of seventy, he had made Samarkand, Cairo, Damascus, Baghdad, Sultaniya, and Shiraz the most beautiful cities then in existence by ringing them with parks and gardens. He had invented that half-indoor, half-outdoor world of gorgeous carpets spread on flowery turf by scented fountains, of which the enchanting vision is preserved in Persian and Mogul miniatures.

His gardening efforts outside his first capital, Kabul, were initially unsuccessful. Under the much harsher Indian conditions all the familiar plants that he brought across the mountains from Persia sickened and died, even at Kabul, where water was plentiful. In his disappointment he turned to the local flowers, and since the Hindus had no flower gardening tradition to speak of, this meant botanizing and hunting for wild flowers suitable for garden use.

To Babur's delight he struck gold, horticulturally speaking, almost at once in the hills northwest of Kabul, where he found more than thirty different kinds of the flower that he had seen growing in the Garden of the World Adorned at Herat; among them, a rose-scented tulip. Inspired by this discovery and by others, Babur concentrated his efforts on a new form, the Gulistan, the garden for the concentrated display of particular flowers in their seasons.

Babur's new flowers, the Indian tulip varieties, and his new kind of garden became the fashion wherever his name was known. By the 1530's and 1540's the wild mountain flowers of northwestern India were the established garden favourites of the Ottoman Turks of Aleppo and Constantinople and the scene was set for their conquest of Europe.

A steadily increasing number of secret, semi-secret, and overt emissaries from the Gothic

(Continued on page 264)

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Costa Mesa	Hollisters Nursery and Flower Shop	546 5525
Fullerton	House of Flowers	525 6563
Hayward	Fred's Flowers & Gifts	278 1919
Larkspur	Katherine Eubanks Florist	924-0803
La Habra	Jarvis Flowers	691 0739
Long Beach	B & B Flower Shop	591 5656
	Giveen's Flower Shop	426 3194
	Lakewood Florist	429 5911
Los Angeles	Del Fante Flowers	225 4767
Modesto	Ron Simi Flowers	529 6311
Oakland	Brock's Flowers	536 1000
	Navlet's Inc	834 5[illegible]
	Postag's Florist	653 3430
Oceanside	Tri City Florist & Gifts	722 3111
Redwood City	Flowers by Sat's	365 0880
Riverside	Riverside Tropical	684 3816
San Bernardino	Hilton-Currie's Flowers	882 3717
	Waycott's Flowers	884 1888
San Francisco	Castro Flower Shop	861 7885
	Emile Serveau	931 9026
	Marina Florists	346 6346
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	Park Floral Store	534 5106
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Hartford	Lane & Lenge Florist	522 0911
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Bedford	Burton's Flower Shop	275 4063
Gary	Galler's Flower Shop	883-0367
	Veach for Flowers	884-1188
	IOWA	
Davenport	Flowers by Frederick	326 5721
Des Moines	Hawkins Flower Shop	288 4831
	KENTUCKY	
Covington	Wasser's Flowers	581-4000
Hopkinsville	West & Witherspoon Florist	886 4409
Louisville	Leet's Flower Cottage	895-1084
	Susan's Florist	635 6351
Oak Grove	Magnolia Flower	439 4957
	LOUISIANA	
Bossier City	Bossier City Flower Shop	425 4245
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Shreveport	Centenary Florist	424 4132
West Monroe	Mulhearn Flowers	387 3333
	MARYLAND	
Baltimore	Gordon Florist	467-6116
Bel Air	Richardson's Floral Shops	939 2101
Catonsville	Wilhide's Flowers	747 4280
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Havre de Grace	Richardson's Florists	939 2100
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Chelmsford	Flowers by Albert	256 9111
Lowell	Flowers by Albert	454 3411
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North Adams	Breen's Flowers	664 6366
Shrewsbury	Danielson Morey Flowers	844 4811
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Waltham	Frederick Brasco Florist	894 6161
	MICHIGAN	
Bay City	George & Donna's Florist	893 9513
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Flint	Arcade Florist	238 0486
Kalamazoo	G. Van Bochove & Bros	349 3450
Marquette	Lutey's Flower Shop	226 6575
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Flemington	Flemington Floral Co	782 2219
Jersey City	Lauten's Flowers	333 3584
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Union	Walter the Florist	686 0920
	NEW MEXICO	
Albuquerque	Albuquerque Floral	247 0565
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Mount Vernon	Mount Vernon Florist	668 4336
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Westbury, L.I.	Proschel's Flowers	333 0656
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Newport News	Pollard's	596 2721
	WASHINGTON	
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VOGUE'S DECORATING FINDS AND IDEAS FOR

FASHIONS IN LIVING

Uncommon scents: and other gifts for a favourite house



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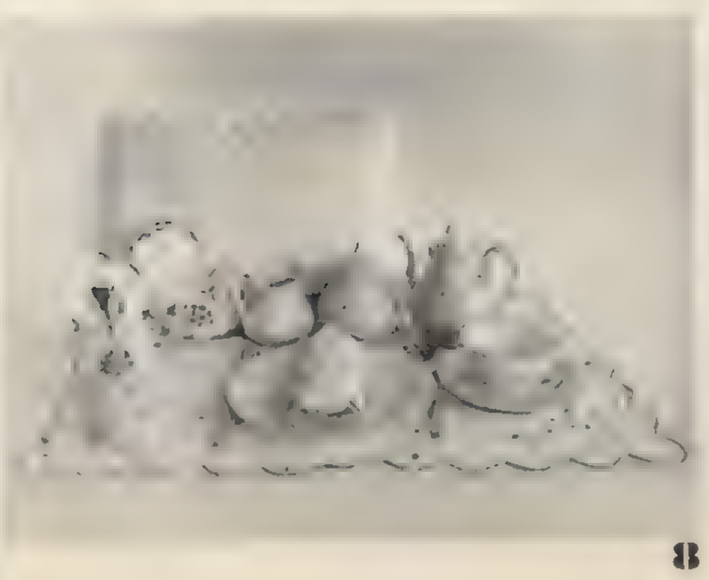




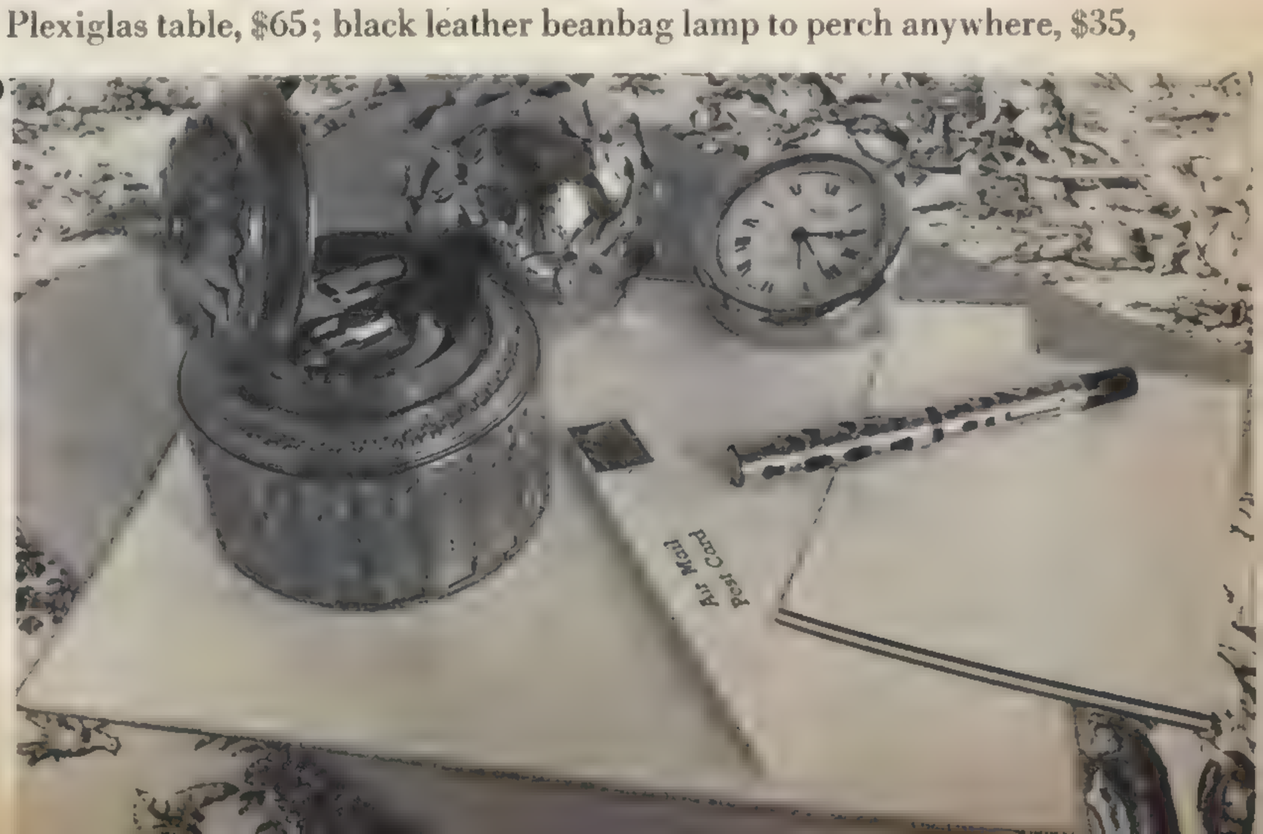
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9

A house which welcomes with fragrance and freshness is a house filled with uncommon scents. Its aromatic signature writing off fumes, smoke, or damp, with potpourris, sprays, sachets, burners, candles . . . the best, distillations of the real thing, pine, flowers, etc. . . . Being personal, the choice is made by trying, mixing, blending for one's self. Here, then, some uncommon scents to try, how some people use them, and where to find them. **1.** *Potpourri Makings:* An Azuma basket, $2.49, holds Taylor of London's English Garden Potpourri, ¾ lb. is $9.75, ready to fill bowls, sachets; to steep with patchouli and potpourri oils from Caswell-Massey, who have every ingredient for mixing potpourris. White frog tureen, $16.50, Bergdorf Goodman. Blue-flowered white porcelain enamel, yellow wood cocktail table, $300 at Paul Jones. Mrs. Henry Parish, II, pins tiny potpourri bags back of screens hiding air conditioners. A padded blue suède-cloth screen, 48″ high, $60, by Nettlecreek, Lord & Taylor. **2.** *Incense:* ContessaVolpi di Misurata burns sandalwood in her Italian houses. Mrs. William Rayner uses Azuma's sandalwood incense on chips in bathrooms, in tiny Georgian tapersticks elsewhere. The Principessa di Monteroduni mixes the scent of rose and incense in Rome, burns real pine needles in her country fireplaces. Diamond-eyed jade mouse, $1,100; jade, gold, crystal, pearl flower, $870; antique porcelain potpourri jar, $200, all at Old Versailles. Fantasy leopard painting by Gustavo Novoa, $175, Hammer Gallery. **3.** *Perfume Candles:* Rigaud's deliciously evergreen, smoke-devouring Cyprès candle, $20, refill cylinder, $12: Bonwit Teller. Giant crystal ash tray, $40, on a white and clear Plexiglas table, $65; black leather beanbag lamp to perch anywhere, $35,

DAVID MASSEY

all, Bonniers. Low black leather chair, $720, Design Research. Mrs. Wyatt Cooper fills her New York house with Cyprès candles, saves used cylinders for highball glasses. Favourite perfumes in candle form: Estée Lauder's Youth Dew in a green pottery urn, $12.50; Revlon's Intimate in a gold filigree holder, $5; Princess Borghese's Ecco and Fiamma in faux marbre urns, $10; Floris of London Bouquet candle in a pink-flowered china pagoda, $15. **4.** *Crushed Potpourri:* Mrs. Carter Burden and Mrs. William Rayner are young collectors of unusual bowls, cups, boxes to hold Shelley Marks fine-textured English Garden Potpourri, on window sills, tables. $5, $7.50, $15 in jars; $10 in a wicker basket. Revive it with Potpourri Oil, $5, $8.50, or good brandy. Mrs. Rayner tucks cheesecloth bags of it all over her country house. For fine potpourri: Sterling apple, $70, sterling hanging acorn, $65. The coral and jewelled leopard, $1,050. All Cartier. Silver-plated julep cup, $7.50, Oneida. **5.** *Aerosol Sprays:* These are essential . . . odourless to clear the air, scented to sweeten it. The aerosol-toting sheep are wheeled table-benches, black, white, beige, or brown wool coats $300 ea., Rugcrofters. The new portable colour TV, $269.95, General Electric. Reefer-Galler makes a fine odourless 3-Way Air Sanitizer. Mrs. Gilbert Miller uses Andre Richard's Bayberry Mist, takes it to Majorca to scent baths and halls there. Dr. Hubbard's Vegetable Germicide, mixing lavender, rosemary, pine, freshens any room. Mary Chess Chessaire Room Mist is a garden scent. For linens and closets. Andre Richard's Lavender Mist, Carolina Lemon Verbena Sachet, or the subtle Trader Vic Spray Cologne for Linens. Germaine Monteil's Royal Secret Luxury Scented Room Spray, Estée Lauder's Youth Dew Room & Closet Spray, are fine perfume-related sprays. *Scented furniture waxes* include Saint's English Paste Wax with lavender; Goddard's Cabinet Maker's Wax with lemon verbena or lavender. Johnson's Lemon Pledge wax. **6.** *Asbestos Rings:* Two asbestos lamp rings, dropper and scented oil from Floris, $7.50; oil only, $4. The chrome ball lamp rests in a black wire stand, $24, Raymor. Sterling oil can, $17.50, Tiffany. Comtesse Jean D'Ormession uses Floris Ormonde oil on rings placed on her Paris light bulbs. Albert Hadley prefers the country air scent of Gin & Tonic cologne on his. Vincent Fourcade drops bath oil into the water of room humidifiers; sprays a tuberose cologne, Fracas, by Robert Piguet, all over the fresh flowers for parties. **7.** Givenchy's Le De perfume, now in a *Drawer Spray*, $7.50, is young Angelo Donghia's choice with matching sachets to tuck into shoes, luggage, drawers, 4 for $12.50. For anyone, Pucci's Springmaid towels, Gina, $10, Lord & Taylor. **8.** *Sachet Pillows:* Limoges flowered china breakfast set, $75—to match Porthault linens—tray set $14; butterfly or heartshaped, lavender-filled, sachets, $3.95, Baldequin linen spray in terry-cloth jacket $7.50. Countess Bismarck tucks little white patchouli-filled pillows behind cushions. William Baldwin uses balsam ones. A baby pillow for scenting, $10. All, Porthault. **9.** *Scented Papers:* Shelf and drawer-lining papers scent while decorating. Lubin's Nuit de Longchamp scented toile print paper, 4 sheets $5. Try it in desk drawers housing notepapers. These made by Mrs. John L. Strong . . . white postcard side-banded in red and blue, $11 per 100, grey-bordered white single sheets $18 per 100, giant rainbow pad with block printed name $18, 100 sheets. Gold Filigree pen $30. Brass desk clock, $20, gold lustre pomander ball,



11



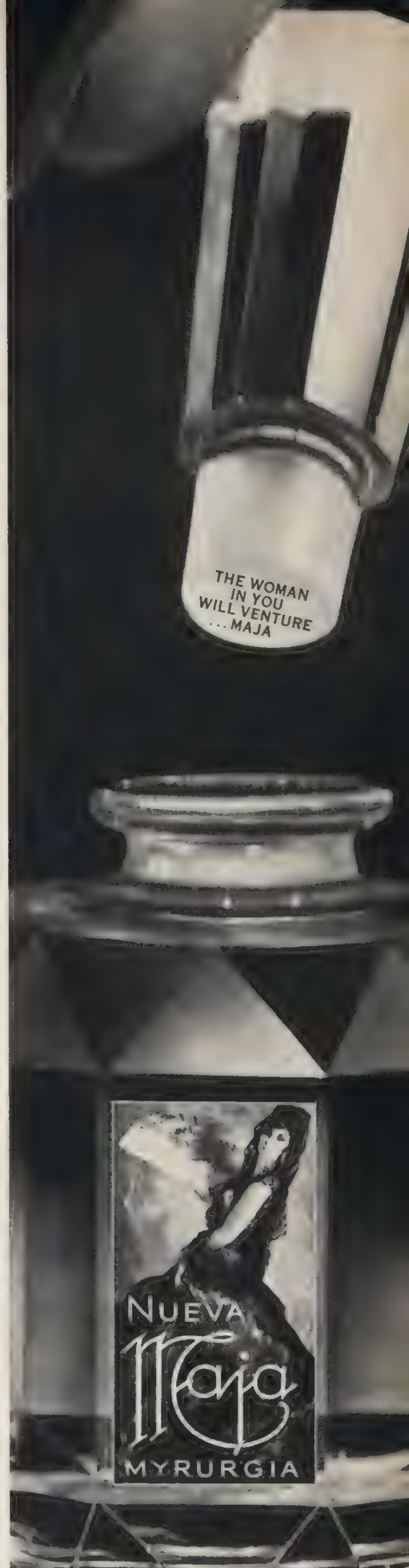
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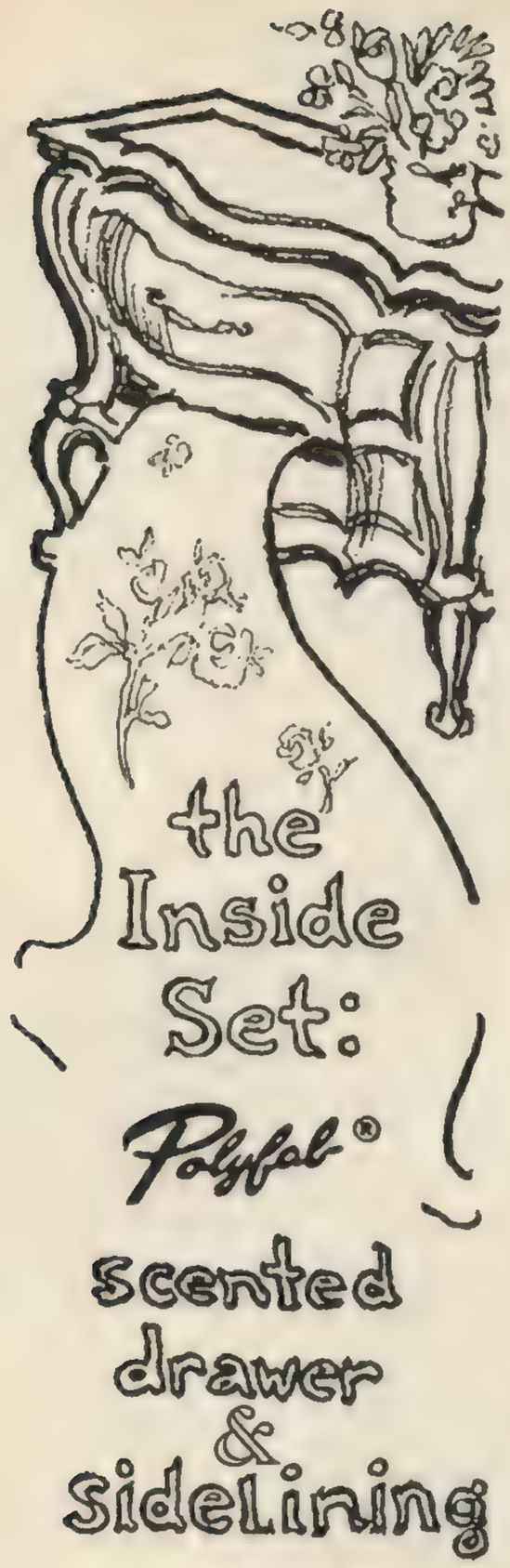
$20. All, Henri Bendel. The antique inkwell housing a Ronson lighter, $65, Denning & Fourcade. **10.** *Limited Edition Potpourris:* Arthur Vernay's English garden blend, ¼ lb., $5.50. Azuma green battery jar vase $8.49. Real shells, silver-plated, marvellous potpourri bowls . . . $15 to $28, Denning & Fourcade. Stephen Barany's garden potpourri in Italian bird's-nest baskets, $12.50, $17.50. Tomas Potpourri of whole flowers, 2½ oz. $5, 1 pt. $15. **11.** *Scented Burning Oils:* Electric Time Mist air freshener keeps even a kitchen odour-free. $25, Hammacher Schlemmer. Traditional Bayberry candle, Georg Jensen. Azuma scented candle in a votive glass. Mary Chess Carnation burning oil, 2 oz. $5, to use in a Swedish stainless steel candle burner, $10, Georg Jensen. Faux bois printed paper tablecloth, 2 for $12, Paperworks. Comtesse de Mortemart mixes Berger oils and uses a crystal Lampe Berger. She also burns Guerlain's potpourri scent in a Lesbaudy burner. Contessa Rudi Crespi carries a hot coal through her apartment scented with lemony drops of Monsieur Balmain perfume. **12.** *Real Pomander Balls:* Spicy English pomander balls are perfect for coat closets and furs. $3.50, Caswell-Massey. The guanaco rug, $180. Mr. A. Swiss fur teddy bear $30. Unusual kaleidoscopes, $3.50 to $5.95. 1-2-Kangaroo.

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Lust for tulips

(Continued from page 261)

north began to find their way to Constantinople from the 1530's onwards, and the barriers which had, for all practical purposes, excluded Christian traders and travellers from the Middle East since the days of the Crusades began to break down.

The early travellers from the North were shaken by their first experiences of Moslem culture. They had heard of little but the savage cruelty of the traditional enemies of Christendom, and they were surprised to find how much that was graceful, pleasant, and agreeable formed part of this alien way of life.

They were more impressed by the beauty of the formal gardens, the elegance of the garden pavilions, the pools, and the fountains, the wealth of flowers, the tree-lined walks, and the delight that both Turks and Persians took in using their gardens than by any other aspect of Moslem culture. They were fascinated, above all, by the seraglio of the Grand Turk, Sultan Mehmet III, the garden palace beside the Bosporus.

Thomas Dallam, a master craftsman from England, who had been sent to Constantinople to show the Turks how to operate an extremely elaborate clock-cum-mechanical organ that Queen Elizabeth had presented to the Sultan, was one of the first northerners to enter the inner courts which formed the Sultan's private quarters. Dallam learned that the Bustanji Bashi, the chief gardener, had a thousand men working for him and he was soon persuaded that there could be no better kept gardens in the world.

Dallam's clock, which featured a chime of sixteen bells, two trumpeters who played a tantarra on silver trumpets, a planetary display, an organ which played a selection of airs mechanically but which could also be played normally, and a bush full of mechanical birds which sang and flapped their wings, was a great success, and Dallam was rewarded for setting it up by being taken on a three-day tour of the secret splendours that no Free Christian had ever been allowed to see before. Towards the end of the last day his guide led him into a small court paved with marble and told him that, if he wished, he might walk over to look through the iron grating set in the thick stone wall on its further side.

Dallam stepped forward and "saw a sighte that did please me wondrous well." Thirty young women were playing at ball in a garden beyond the wall. Their hair hung from beneath their caps of cloth of gold in long braids into which strands of seed pearls had been entwined, they were wearing jewelled earrings, and larger pearls in ropes round their necks.

Their slender bodies were concealed by high-waisted, richly embroidered sleeveless jackets beneath which they wore short-sleeved tunics, and loose knee-length shorts both of extremely fine white cloth through which Dallam could see the colour of their flesh. Some, who were bare-legged, wore heavy golden anklets, others wore long boots of Spanish leather.

These thirty girls, thus seen at play, were only a few of the twelve to fifteen hundred women who were kept in the seraglio for the Grand Turk's pleasure. His favourites among them had private apartments of their own but most of them, those who had not been fortunate enough to attract his attention or to bear him sons, lived and slept in great gallery dormitories which they shared with a hundred others. The patterns of living in this harem were exceedingly strange, but nothing about it was quite so curious as the form that was assumed by the tulipomania within its confines.

Once a year one of the courtyards of the seraglio was made the scene of an elaborate display of tulips and the women of the harem. The tulips were arranged in crystal vases on wooden stands round three sides of the court, and a sort of grandstand occupied the fourth side. When the Grand Turk and his attendants had taken their seats there, the women were turned into the courtyard to mime their delight and excitement at the beauty of the flowers. The woman whose appreciative gestures, movements, and cries, seemed to the Sultan to be most truly indicative of a passionate and responsive nature was taken off to his private apartments.

Because it was in this annual dance before the tulips that the average occupant of the harem had her sole opportunity of taking a sexual initiative that would bring her to the Sultan's notice and give her a chance of escaping from the crowded dormitories to enjoy the privileges of a favourite, the caresses, the endearments, the simulated frenzies lavished upon the flowers were often extravagant and bizarre in the extreme, and the renown of the seraglio's tulip show as an erotic spectacle spread through Europe.

It is difficult to imagine the impact of the discovery of a world of overt sensuality in which such a festival could be a normal part of court life on northerners who had never known the naked, sun-soaked gods of Greece and Rome. They had come from the world of Dürer, of the Holbeins, and they found themselves in that of the Persian and Mogul miniaturists and their earthly paradises. The tulips were a part of that vision and one that was especially easy to take home.

And that, essentially, was what the tulipomania was about. A frame of reference was broken. The northerners stepped out of the invisible prison of their still Gothic culture and discovered the world beyond Christendom. In the Moslem lands they discovered the secret that had died with paganism: That all life need not be darkened by thoughts of guilt and sin, that there are innocent pleasures . . . perhaps this is a highfalutin way of putting it, perhaps it would be better to say that in the seventeenth century the Dutch were happy because they were winning their fight to win their freedom from Spanish oppression, and that in their happiness they made the discovery that joy, beauty, pleasures are just as much necessities of life as cheese, and even freedom—that they are, in fact, the things that give freedom its meaning.

Dahomey

(Continued from page 227)

These complementary beings are seen as equal: There is no priority of Adam over Eve. It is not only a principle, asserted in myths about the origin of the world, it is lived in everyday human relations, even the most intimate ones.

There is a charming tale in which the girl acts as an equal of man: She feels the urge of desire, she expresses it, she takes the initiative. Finally the brief encounter ends up in a tragic romantic love. In both stages of the story, the sensual and the romantic, the girl has the leading part. This tale was collected in Dahomey by Melville J. and Frances S. Herskovits and published in their book *Dahomean Narrative*. The following summarized version is mine:

Long ago, when a child, boy or girl, was vowed to a god, to a *vodun*, by its parents, he or she had to enter in a convent at the age of twenty and stay there in celibacy for eight years. Ahwala, a girl selling cakes in the market, saw a young man in a convent. She entered the house, although it was forbidden, and said to him, "You are a fine fellow; I never saw you before, yet I want to lie with you." The man, whose name was Hundjo, answered that to touch a woman had been prohibited to him by the priest. Ahwala then threw off her cloth and stood there wearing only beads. After some resistance, Hundjo gave up and they had intercourse. When it was over, Hundjo died. The priest ordered that the girl should be bound, but it was not necessary, as she remained beside the dead body, keeping off the flies. . . .

Of course, this is a tale. In real life, things do not occur in such a straightforward manner. Yet for Dahomean listeners the girl's uninhibited behaviour was acceptable and was not mistaken for a prostitute's approach. Like men, women could feel a sexual inclination and say so. Equality of the sexes was more than a mythical idea; it was deeply ingrained in minds and mores.

Before going back to the lovers for the end of their story, I should like to stress the importance of religious practices in daily life. Under the supreme deity, Mawu-Lisa, gods were numerous in the Dahomean pantheon. They were called *vodun*. Each of them was honoured in a cult centre ministered by a priest. Some of these centres were also institutions for religious training. They are usually described as "convents" for reasons made clear by the story: Young men and women, who as children had been dedicated to a certain god because their parents were devotees of that *vodun* or because the diviner had said that it was necessary in order to recover from an illness, were obliged to serve the priest for a certain number of years before getting married.

Their initiation into the esoteric knowledge of a particular cult was indicated to everybody by bodily markings such as the beautifully patterned scarifications on the back of the Ganvié girl (page 223) vowed to a local *vodun*. Some of the Dahomean gods came to the Americas with the slaves: In Haiti, Legba the trickster-god, became Papa Lébat the Dahomean name *vodun* was changed to *vaudou* in Haiti, and to *voodoo* in Louisiana.

Now the *vodun* who had been offended by the lovers and who had sent death to his disobedient initiate spoke through the medium of another worshipper of his. He said to bring firewood, to pour jars of oil on it, to light it, and to put Hundjo's body in the flames. "If," added the god, "someone has the courage to enter the fire, the young man will be restored to life." Hundjo's mother, his brother, his best friend approached but, afraid of being burned, stepped back.

Then Ahwala rose, sang, "If I do not go into the fire, I will not be able to live with my soul," and threw herself on the fire. In a few minutes, the two came out alive. The people were joyous, beat the drums, and danced. The king decided to reduce the seclusion period in a convent from eight to three years.

Here are the themes of our romantic literature, love and death. We are not far from Tristan and Isolde, although the Dahomean tale is definitely more

(Continued on page 266)

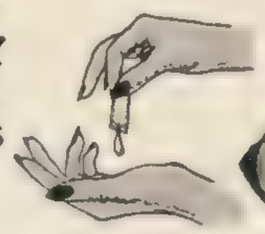
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Dahomey

(Continued from page 265)

optimistic: Love defeats death. A love transcending social rules and human condition was probably as rare among Dahomeans as among ourselves, but the audience understood it, and the beautiful young women certainly dreamed about it. I stress this as it is often repeated that the notion of romantic love does not exist in a society which considers polygamy as the ideal type of marriage, with the élite, at least, practising it. Such was Dahomey, polygamous yet open to delusions of absolute love.

The marvellous freedom and unself-consciousness of Ahwala assuming her desire and her love, weighing the importance of "living with one's soul" bear witness to the mature and independent position of the Dahomean women. But we have more concrete proofs of that than the tale of Ahwala and Hundjo. The rôle women had in the public life of the kingdom of Dahomey was immense, and this has startled anthropologists.

The administrative structure of the kingdom was double, masculine and feminine. Every office was conferred simultaneously on a woman and on a man. The woman official lived within the palace and her male opposite number outside it. The Dahomean administration was elaborate and fulfilled many tasks which are not usually carried on by non-literate societies, such as to keep a record of each birth and each death, to organize a comprehensive system of taxation, levies, and contributions, and to check its operation in order to avoid tax evasion.

In any pair of officials the rôles of the man and the woman were different but complementary. The man acted in the field, for instance, supervising the production of salt, counting the sacks, and establishing on that basis the taxation to be paid later on. The female counterpart would keep the pebbles representing the sacks of salt, compare independent reports on that matter, and remember the figures of the previous years (when records are kept without the help of writing, memory becomes the most precious tool). The female half of the pair did not have a subordinate function; on the contrary, she checked the activities of the male official.

Still more striking was the place of the women in the army. The standing army of Dahomey was composed entirely of women, the famous Amazons, whom the nineteenth-century travellers have found so puzzling. When each year after the harvest the king went to war, female troops constituted the core of the army. Male soldiers, more numerous, only supplement the permanent corps of Amazons.

Amazons have fired the imagination of Europeans who saw them or heard about them, and it is difficult to get a true picture of these she-warriors. For some, they seemed a volunteer élite force of virgins submitted to a monastic discipline; for Sir Richard Burton, British consul in Fernando Po, off West Africa, who saw the Amazons in 1863, "they were manoeuvring with the precision of a flock of sheep," and they displayed "harshness of feature and robustness of form rivalling the masculine." Whatever the reality, probably somewhere between idealization and debasement, the Amazon army is another proof of the egalitarian premise of the Dahomean culture.

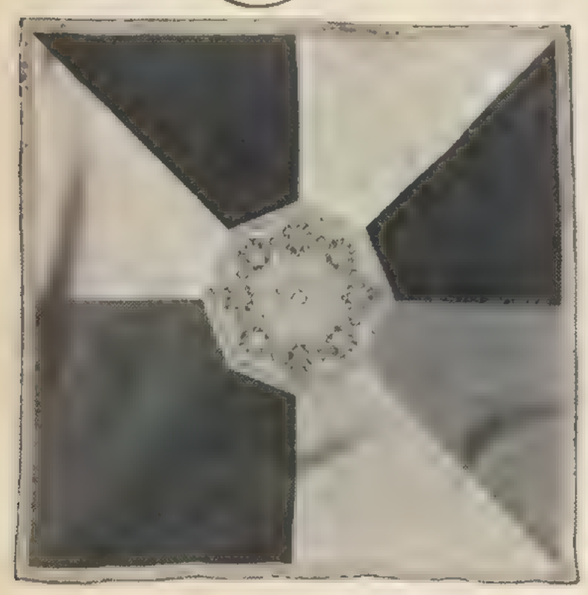
In the grassland dotted with scattered trees, north of the traditional kingdom of Dahomey with its male-and-female creator, its *vodun*, and its Amazons, is another African civilization, the one of the Sudanese savannah. There live peasants, such as the Somba, the Bariba, and the Pilapila, in clusters of huts built under the protective shadow of the giant baobabs. There live the Fulani herdsmen, sometimes readily accommodating to their agricultural neighbours, sometimes aggressively fanatic Moslems. There, also, the aesthetic interests find an outlet in the adorning of the body, male as well as female. The peasant girls' makeup has not the sophistication of the maquillage displayed by city women of the coastal area but it has the impromptu quality and the colour boldness of psychedelic decoration.

(Continued on page 274)

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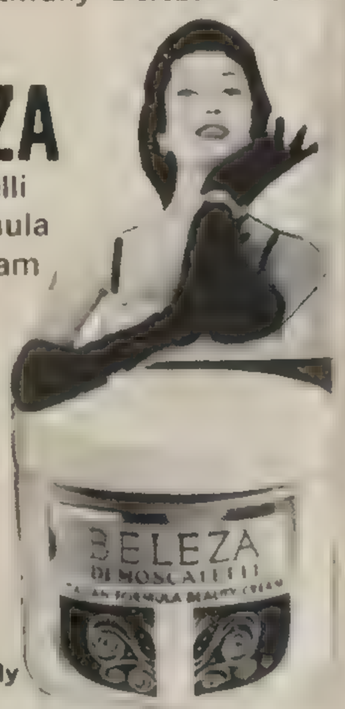
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Styron

(Continued from page 217)

Dominion State that raised him, have at varying removes haunted each of Styron's novels. The opening and closing pages of the Nat Turner book contain visionary descriptions, startlingly like those of Poe, of a "barren, sandy cape where the river joins the sea.")

With Marx, Kierkegaard, Freud, Sartre, Styron is surely not unacquainted, and yet the seminal ideas, extrinsically received, that permeate, if sometimes clog, the most acute of Mailer's insights do not, save where a fertility to these preexists in his creative nature, much serve Styron. He lacks the ranging and voracious mind that distinguishes Mailer, as well as the propensity for infinite self-exposure, the often arrogant sense of self, the ambivalent taste for brutality with its palliative of clownishness, the prolixity, the prolificacy, and above all he lacks Mailer's crashing urge to pit his personality against our satanic age. No, there is no comparing the two; and, by these criteria, it is futile to consider Styron, or any other of his peers, as a "force." For Mailer, knowing that a china shop can accommodate just one bull, had his Generation wiped out from birth.

It is not inconceivable that the derivations of Mailer's art are—I emulate his way of sweeping hypothesis, which is not to say that I recommend it—urban, didactic, old Bolshevik, revolutionary, and its dialectic is to plunge through contemporary ordure and cowardice and by "exploring the mysteries of murder and suicide" achieve some millennium. Mailer is perforce disdainful of and—I think, quixotically—embattled with the comatose mass of that "Old America" which blocks him from his vision.

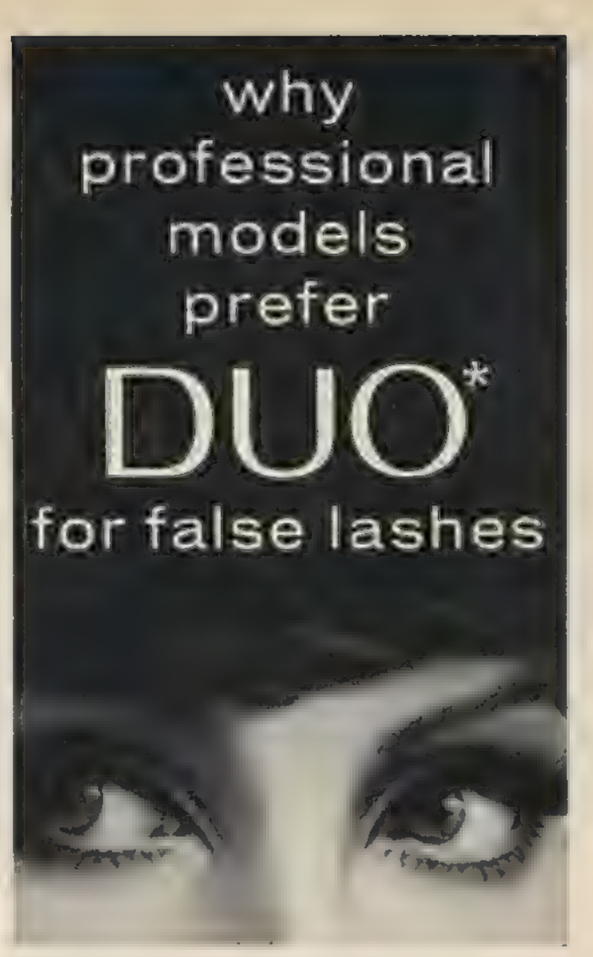
This hypothesis is not inconceivable, but it is foolish—and, I am bound to say, unfair to Mailer, who is most of the time no fool. All the same it provides an abundant contrast to Styron's heritage, which, to generalize as recklessly, is rural, conservative, nineteenth century, Old American all the way (Styron's grandfather owned slaves and fought at Chancellorsville), and creates a bent that is contemplative of a past which, in all its ruin and swampy guilt that Southerners have written and rewritten about to death, and despite his conspicuous debt to Faulkner, Styron has the courage to confront in his own vision. He believes that the white Southerner has "a moral imperative to know the Negro" and he is the first American novelist, Melville and Faulkner not excepted, to commit his art to the effort of *becoming* a Negro. He has done this absolutely, with no regard for ancestral tradition or genteel susceptibility and no modish apologetics to the entrenchments of New York's literary-political Left, much less to the grooved swinger's liberalism of the hour.

No matter, somewhere in the shambles of middlebrow writing there has to be a totem of what once was there. If not, it is necessary to invent one; so for the triumph of *The Confessions of Nat Turner* Styron willy-nilly is IT. For a man who until middle age has toiled in implacable alienation from the Establishment the situation must be disquieting, and especially when his tender laurels are exposed to the toxic glare of the unvisored Black Knight of Letters who was once his ally.

Yet, our merry game of literary politics has its bounties even for a Winner. Mailer's prodigious scunners have in the past accorded their objects a notoriety that would have eluded them otherwise; and Styron, whose name and fame were modest, found himself in the front rank alongside such targets as Ernest Hemingway, Jacqueline Kennedy, and Sonny Liston. And when, as happened last September with the appearance of *Why Are We In Vietnam?*, a fit of "pre-publication schizophrenia" bloops all over page four of *The New York Times Book Review* the announcement of Mr. Mailer's freshest candidacy, this gratuitous malice backfires and produces an apotheosis in Squaresville.

(Continued on page 268)

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Styron

(Continued from page 267)

Styron, Mailer said in a perfunctory self-interview, is to the literary Establishment "the living embodiment of the New York Yankees" (given the fortunes of the Yankees, the *Times* would have been a stauncher image). Styron "has a very fragrant if slightly redolent breath. but . . . a dangerous idea has never infiltrated his brain. His mind is happy as a virgin oyster." We who are sufficiently hip to the Candidate know he does not really mean his oratory (well, not really; he has said these things before and much better); we know he has to do it, it's the way he comes on.

But this is the Sunday *New York Times*, a mammoth organ that penetrates Secaucus and Scarsdale and indeed throughout the length and breadth of Enemy Land. Those people Out There on the Front Porch have scant notions of nuance; and of Hip, no appreciation at all; what they read in the *Times* they take at face value. the same as Bess and Harry Truman do. To read that a virgin oyster is happy is in itself a dangerous idea. Such a wonder it was that an old promoter and strategist, given this incomparable chance to score, had miscalculated so hideously the enemy's response, which can only be to elect Styron President.

Three weeks later Styron turned up in *The New York Times Book Review* with *The Confessions of Nat Turner*, only they were on Page One. The big election of 1967 was over.

Styron was the first of the Generation to write an extremely good novel that the mass media would hail as a masterpiece. Beyond that he had a ten-strike, the satisfaction which has flickered at least once in the childish dreams of the most morbidly alienated writer, of having a book come into focus on many dimensions of success. He had critical esteem across the board from Clifton Fadiman to Philip Rahv, and fame and lots of money, too; all this without compromising his muse. Nothing like this happened to William Faulkner. Random House with printings of more than two hundred thousand copies; Book-of-the-Month Club; *Harper's Magazine* paying more than it ever has for a work of fiction. From *Time*, an unusual courteous notice; a spread in *Life;* the cover of *Newsweek*. In the offing astronomic paperback figures, translations into uncounted languages, and movies, oh God, the movies. (The film rights went for $600,000 plus a percentage.)

It is too much to be true and of course Styron knows this. He is luckier yet that it did not all happen some years ago when he would have been too young, too insecurely placed between his talent and his achievement to bear with equanimity the consequence of this bonanza. He is ready now to ride out the inevitable counterwaves of denigration and denunciation.

With this crucial book Styron has crossed the shadow line that divides a "young"—or, what is worse, "younger"—writer from an "established" one, and from now on he must face the tensions and the isolation that await him there. I have but one fear for Styron, and it is of the consequences of having wrestled so well with a mighty theme which, not through calculation but through the process of history, has become so flagrantly topical in the sixties. "Regardless of the author's intent," James Wechsler wrote in the *New York Post*, ". . . the book will become part of the history of our time." This is distressing; he wrote the best book he could, but *Uncle Tom's Cabin* he did not have in mind.

There is a peril that Styron's novel may be seen on its surface to be so ephemeral and "timely" as to obscure its abiding value. There is a greater peril that his novel may be meretriciously judged as such a "rendering of American life" as to call down upon itself the dread Pulitzer Prize. For years that award has been a lichenose tombstone on the careers of novelists and playwrights; it is perhaps the one risk that Mailer is never going to take. And yet, should the Pulitzer fate befall Styron, I have faith in him. He will manfully dispatch his obligation, vague though it is, to the Generation that fostered him; and

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for the health of our stricken literature he will, like a Virginia gentleman, graciously but emphatically refuse the empty honour.

My confidence in Styron is the product of some sixteen years. It would be specious to pretend that two jealous and individual temperaments have withstood the span without ruction or some taxing effort toward self-containment. But for my part the association, which takes in the effects on both our lives of women, deaths and births, calamities and atonements, has been steadfast and far from tedious.

Styron was a slender, gentle-faced ex-Marine lieutenant when I met him in New York shortly after his first novel was published. He lived on West 10th Street in a cramped monastic room with cartons of books beneath his narrow cot. That first novel, though, was *Lie Down in Darkness*, an extraordinary début, a thing of fearful portents. It told of an enchanting, doom-bent flower of the Tidewater country-club bourgeoisie, a dropout from Sweet Briar with the marvellous name of Peyton Loftis. She ended by leaping out of a window in Harlem in a blaze of interior monologue. The aphrodisias of Peyton's short life (A GREAT NOVEL THAT REVEALS THE INNERMOST SECRETS OF A WOMAN'S LIFE, says the cover of my yellowed Signet Double Volume paperback) were at that time beginning to fall on a segment of Greenwich Village young womanhood.

In my envy of Styron I was quick to perceive that his room was not at all monastic and his cot no lonely thing. It had not occurred to me before that a successful writer could sample night upon night the incarnations of those innermost, and ever various, secrets he had revealed in his book.

Much later I heard him describe the penury in which he had laboured, not knowing that he would ever get that novel done and sustaining himself when he had to with the coupons from frozen-vegetable packages that he redeemed for vegetable bonuses from the corner delicatessen. When I met him, he was getting his first modest royalties. He had money for taxis and bourbon, and had lunch at the Oak Room with Gore Vidal.

Styron had started to make the Writer Scene; somebody was always having a little party downtown in honour of Bill Styron. He knew Norman Mailer and he was getting to know his now great friend James Jones. He knew John W. Aldridge, a critic and the author of *After the Lost Generation*, a proto-existential work which had dismissed the Generation as even more hopeless than its precursor, who nonetheless for that pronounced *Lie Down* . . . "a striking book." Within the year Aldridge and Vance Bourjaily, as editors of *discovery*, a brave new quarterly that did not last much longer than their unhappy collaboration, were to publish Styron's next effort.

That was *The Long March*, a fine short novel wherein Styron unburdened himself of some antimilitarist sentiment left from his Stateside service in two wars (World War II and Korea) with the U.S. Marines. He wrote it in Paris in the summer of 1952, a fled season of after-the-Lost-Generation innocence and the time of the ineffable "founding" of *The Paris Review*, which has been by now the subject of much nostalgic indulgence by too many writers, Styron not excepted. He was lonely and homesick there, a failed expatriate who confessed to his friend Peter Matthiessen that he was about as adaptable to change "as a snowflake."

The American Academy of Arts and Letters, which had given him a fellowship to the American Academy in Rome, was staking him to a good part of this *Wanderjahr*. It was incumbent on the young lion to haul himself out of the dank bibulous nights in Montparnasse and into the sunlight of the Eternal City. In its palazzo on top of the Janiculum the American Academy in Rome had reserved a comfortable lodging for him. The artist would live in this tower, fraternize with the composers and sculptors and stern lady archaeologers writing monographs on

(Continued on page 270)


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Styron

(Continued from page 269)

Etruscan bronzes and put in a good winter's work. It was not to happen that way.

Rose Burgunder is a Baltimore girl whose late father owned a department store, which has left her quite free to pursue her own bents as a poet and a handmaiden to genius. Sometime before he crossed the Atlantic, Styron had spoken to an audience at The Johns Hopkins University, and she was there, a graduate student of English. Rose is a beauty, long stemmed, full breasted, with black hair and hazel eyes, a smile ever ready, and a face that in repose would excite Tintoretto. Like many charming young women she had devoured *Lie Down . . .*, but Rose is no Peyton Loftis: Bright, tough, as competitive under her magnolia-sweet sexuality as Helen Wills Moody, she keeps her self-destructive impulses well controlled, and she knows what she wants when she wants it. When Styron reached Rome, Rose was in Rome.

Apart from her, he found no sunshine in his new environment which was, the same as Paris, or Athens, or Madrid, cold and dank and seething with bacilli. All Europe lay at the feet of Stalin and John Foster Dulles and coughed and hawked that winter away. Styron is prone to respiratory infection. His hoard of antibiotics and his far-flung hypochondria (a distinguished physician once told him there is a distinct association between hypochondria and longevity; he likes to quote this opinion) are not proof against the catarrhal rampage he suffers.

Rose found herself a small ground-floor apartment. It was quite damp and dark but comfortably Bohemian, and it was on the Janiculum, and the distance that separated it from the American Academy was not too great for an invalid to stagger. Rose nursed him. I have this memory of Styron in the worst of health: propped up in a bed littered with American magazines and newspapers, in a green Marine Corps skivvy shirt, listening dazedly to the songs and squawks of the Italian radio and eating some kind of nostalgic sandwich (peanut butter?) that Rose had fixed for him.

This much further away from Virginia, the lion had again dissolved into a snowflake. How long the prostration lasted I can not say, for I was headed for the Middle East, and with some idea that Styron, on recovering, might draw strength and inspiration from a bachelor tour of the Old Testament lands. He never joined me, but I had several letters: He was writing a story "shamelessly slanted" to a fashion magazine; he was writing an article on listening to the Italian radio; he wasn't writing much. ("I am daily faced," he allowed in his high Victorian vein, "with the realization that as I approach the age of twenty-eight, I am already washed out as a writer.")

Spring came and with it an intimation ("I shall struggle manfully with my destiny") that he and Rose would wed. Which they did in early May, in the Campidoglio. The ceremony was performed by an ebullient official of the City of Rome who wore his country's red, white, and green on a sash across his chest and declaimed the nuptial words ("matri-mo-niale") in a rich tenor, and the sun came out to make the day one of which I can fairly say the groom was as happy as a virgin oyster.

The Styrons bought a farmhouse and land in the Litchfield Hills of Connecticut, which somebody—certainly not the owner—has given the egregious name of "Styron's Acres." It has been alleged that Alexander Kerensky summered there in the twenties, but more exciting things have gone on in that place. It is to be remembered for its inordinate entertainments of throngs of guests, the four children who have been born to it, and the two novels written there, obdurately, between the riot and the silence.

Styron's deep unpenetrated secret is silence. Greatly as he enjoys the society of friends and uses the façade of a hale fellow to indulge his writer's curiosity to "meet" people, without his explosive inner moods he would be no writer. His brooding, irascible other self—it is trite to mention but essential to know this—is the cause and the effect of that much remarked quality of "within-ness" that intensifies his best work.

One confronted a silent raging in Styron more and more as he settled into exurban domesticity. It is hard to imagine how anyone who knew him in those days as Mailer did could seriously assert that no dangerous idea infiltrated that brain. There were bourbon-soaked nights and morbid conversations when the Eternal Void gaped just outside the window (". . . *deadly . . . darkness . . . deterioration . . . dread. Wm. C. Styron*" an unsteady hand inscribed the title page of my Signet Double Volume).

Of a grey winter Sunday there were long discussions of medicine and readings aloud from Merck & Company's volume for doctors *The Merck Manual of Diagnosis and Therapy*, a blood-curdling book, a bible of hypochondria. Styron was writing *Set This House on Fire*, and this was not to be a brilliant novel because, like every second novel to come out of the Generation, it was a headlong effort to be Great and because the writer allowed himself to wallow in swamps of the spirit almost to the point of drowning. Yet he made that effort, at considerable emotional investment, and I shall not forget an episode that happened while he was in its throes.

I should explain, this story is very WASP. Therefore while it has everything to do with Nat Turner, it seems sadly anachronistic to this time when we have it from numerous authorities on contemporary thought that, while the WASP may retain his strangle-hold on the power structure and the economy of the United States, he is as a cultural and creative force through, deranged, dead, his heritage dust, his hypocrisies and crimes his only monument, and the long generations of his atonement have begun.

Styron described to a reporter his Southern origins: "And I was fated to be born there of an absolutely impeccable WASP background." In different dimensions, different variables, I share his fate.

And yet Styron is a Confederate and I a Yankee. Sometimes in fitful soul search I am tempted to believe that my existence is more surreal than his. To grow up in the Southern middle class surrounded by the Negroes whom you could not know can almost drive you mad. To grow up in middle-class New England suffused with Unitarian rectitude, scarcely seeing a Negro in the flesh (he amounts to less than two per cent of the region's population) even as a menial, and at the same time assured by a vague atavistic notion that he is bound to be your buddy: That is a total alienation of the mind.

I spring from a New England town so quintessential that we no more consider Connecticut as one with us than Mississippians accept Virginia into the true Deep South. This New England town was incorporated very early; its diabolic past is detailed in the *Magnalia Christi Americana* by Cotton Mather, and yet some of its history that was taught me as a boy was not inglorious. At the time Nat Turner was hung the town was already a hotbed of abolition; William Lloyd Garrison was, like many divines in their pulpits, fulminating against slavery. The bogus aspects of this tradition, that it was possible to talk abolition while getting rich on the slave trade, how much of its piety was false and ruinous, I was to discover for myself.

Over the years I have received assistance here from two sources. The first was James Baldwin who, on hearing of these plain-living and high-thinking Yankee antecedents, told me with a measured softness, "Well, baby, they are the *worst*." The second, of course, was Styron, who is a connoisseur of Yankee mendacity.

In a valley on the outskirts of this town, one of those enchanted pockets of time that have been sealed off from reality since the Transcendentalists

died, I happen through no merit of mine, nor even choice, to own a haunted house. It has been passed down—I could say, jettisoned—through my family for a hundred and fifty years, an agglomeration of woolly WASP dreams, disasters, and anxieties as are not to be believed except as a John Cheever story.

My wife and I were staying there, like rabbits in a trap, when the Styrons came to spend the Labor Day weekend. Rose Styron was more effusive than Bill in the compliments they paid to the old Federalist house, with its Bulfinch-style bay windows facing onto the Merrimack River. After dinner as we sat around the parlour drinking whiskey, the myths I had learned to tell by rote as a boy I recited over again.

John Greenleaf Whittier, that militant abolitionist and Quaker, used to row across the river and pay calls to this house. A man of small elegance, he would sit in this parlour without removing his stovepipe hat. Down in the cellar was a brick and timbered chamber—something to show Jimmy Baldwin—that has hidden runaway slaves on their way to Canada. "The Underground Railway," Styron said in a flat voice, and the subject changed.

After our wives had gone to bed, Styron and I opened another bottle and he talked almost till dawn about the novel he was writing. He described its hero, Cass Kinsolving, a failing artist and a far-out drunk whose stupefied and visionary rage against American decadence impels him to murder a man.

Styron got up, coughing through the halls, early the next afternoon. That Labor Day was hot and muggy to a memorable degree, and outdoors a million infinitesimal midges swarmed about the rhododendrons and the lilacs that, I learned as a boy, had been planted by my twice-great grandmother.

The tide was out. The baking sun drew up from the mud flats of Thoreau's mystical Merrimack the foul chemistry of a river which, since the triumph of the cotton gin in Styron's territory and the consequent industrial boom in mine, has received enough waste from the textile mills, the felt mills, the shoe factories, chemical and electronic plants along its shores and from the cities of the immigrants brought in to labour in these free enterprises enough sewage to rank the Merrimack among the most polluted tributaries on earth. "It's the Ganges," my father used to say.

Rose fixed Styron something for breakfast, and I was on the lawn when he came out of the house. He looked bad, he looked horrible, blinking in the sun, swatting at the midges, coughing. I had not seen him so oppressed since Rome. His congested lungs and sinuses conspired with his hangover to give his perspiring cheeks a nasty pallor. The gaze of his small dark eyes could have been that of his stupefied hero Cass Kinsolving. There was no time for commiseration now, because we had planned to drive with our wives to a neighbouring town where a folkloric ritual of the region, the Labor Day Firemen's Muster, had been under way for an hour.

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(Continued on page 278)

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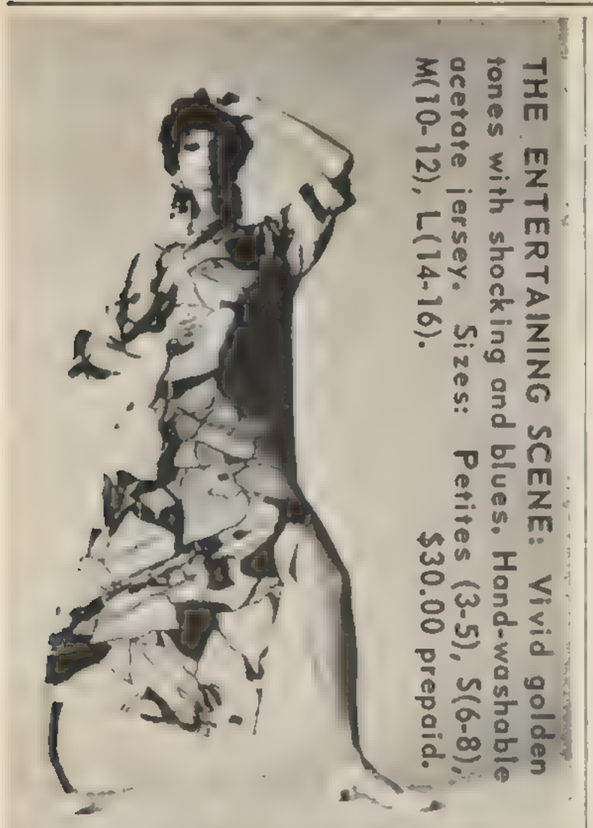
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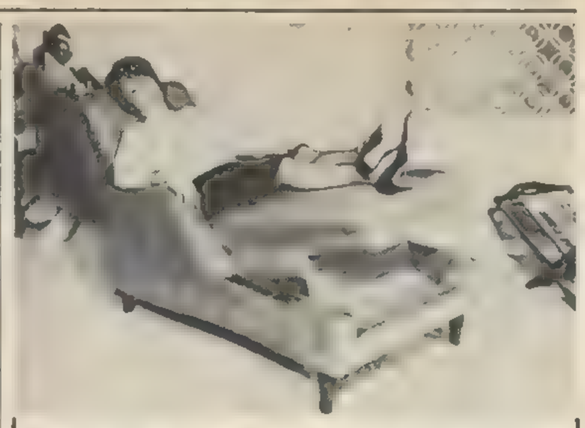
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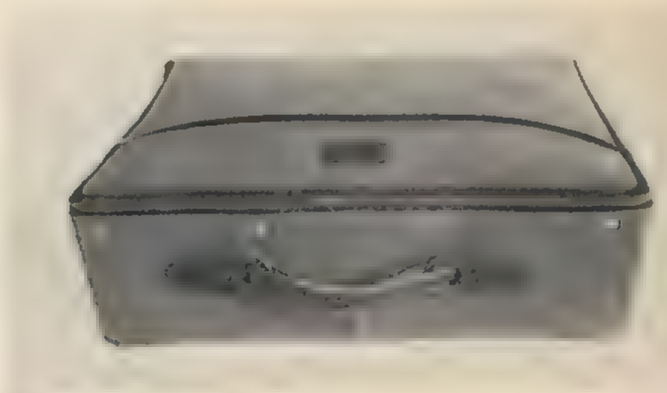
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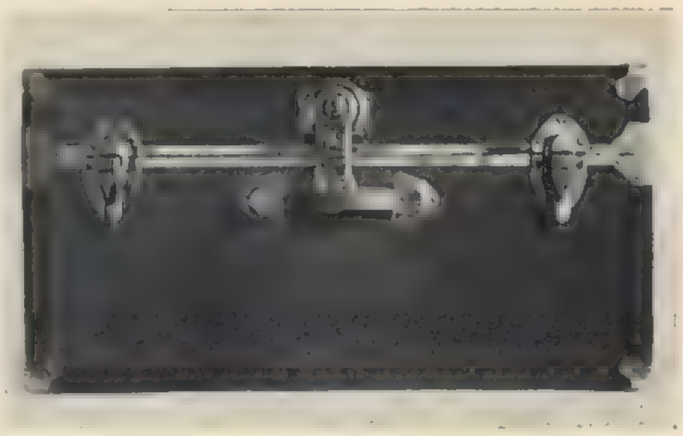


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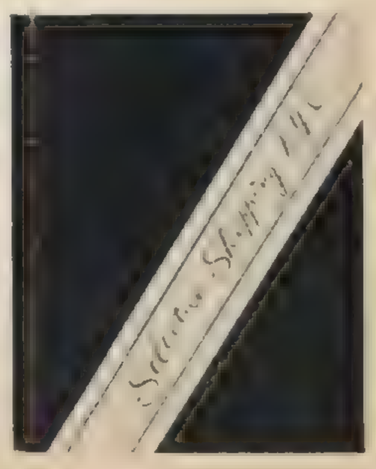


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Dahomey

(Continued from page 266)

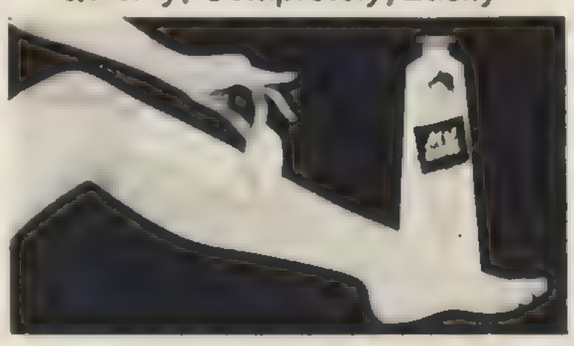
In African aesthetics, the Fulani challenge the usual ideas and categories of art historians. They do not carve masks and statues as do most of the African villagers. They do not smelt bronze or brass into figurines and pendants as do Fon and Yoruba craftsmen. They do not chisel golden jewels as do Ashanti and Baule. Yet, they have an exacerbated sensibility for beauty, to use the words of Jacqueline Delange who has recently given a brilliant analysis of the strange position of the Fulani in the arts of Africa.

Fulani aesthetic feelings are expressed in non-figurative arts such as poetry, music, song. The Fulani appreciate the refined use of language. Their short, vivid verbal images have the haunting quality of the Homeric poetic comparisons in the *Odyssey;* their songs, accompanied by stringed instruments, are delicate and nostalgic.

The sensibility of the Fulani is visual, too. They neglect the permanent objects in which other societies embody their artistic strivings but they care for the ephemeral achievements of fashion. In one group of Fulani, the Bororo, there is an annual beauty contest for young men, the *gerewol.* In the competition, an elaborate makeup (cheeks tinted red, lips underlined in

(Continued on page 275)

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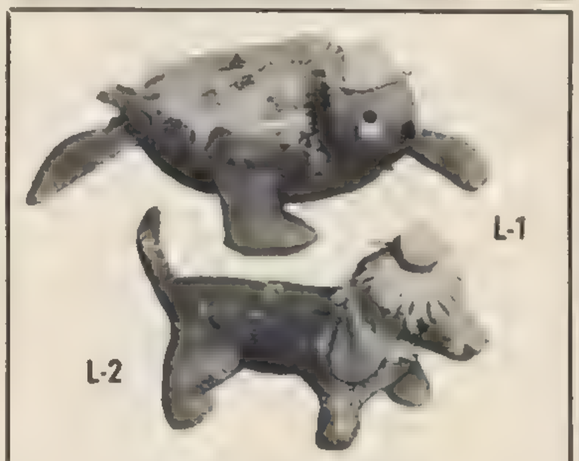
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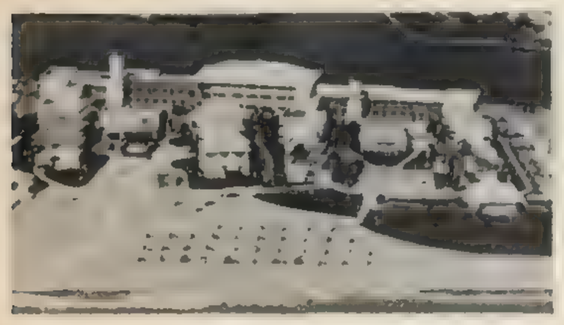
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Dahomey

(Continued from page 274)

black, white triangles drawn on mahogany skin), original headgears with ostrich feathers, new arrangements of beaded bands, metal disks, and rings are as important as the perfection of physical features, of which the main ones are considered to be eyes and teeth. As much as a beauty contest, it is a fashion show.

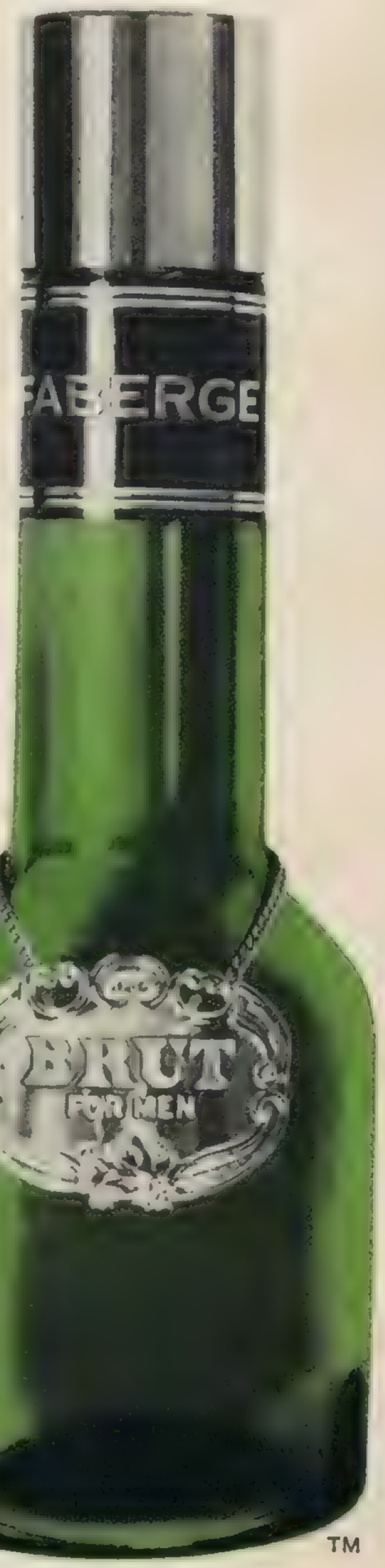
Intense interest for corporal adornment, care to innovate and not to lag behind what is in fashion permeate the culture, technically poor but aesthetically rich, of the Fulani. The elaborate and imaginative hairdos of some Fulani women are daring, aerial, butterfly-like constructions that have been compared to Calder mobiles. The hair of other Fulanis, such as the one photographed on page 227, is more simply dressed: This style is suitable to young girls who recently came of age.

Societies of traditional Black Africa were not affluent. To satisfy the elementary needs of food and shelter, Africans had to struggle against a difficult environment, and their crops were rarely much above subsistence level. Yet they did not devote all their creative activities to material pursuits, they needed beauty, too. Through their sculpture, they reached one of the summits of world's art. Through their concern for form in the ornament of their bodies, they have introduced art to the ephemeral aspects of daily life; and this makes them close to us.

EDITOR'S NOTE: *Dr. Jacques Maquet, a dark-eyed, bearded French anthropologist, is director of anthropological studies at L'École ..Pratique ..des.. Hautes Études at the University of Paris. The author of seven books, mostly on the civilizations and anthropology of Africa, he holds degrees as a Doctor of Law, of Philosophy, and of Social Anthropology. He is working now on the sociology of primitive art. Based in Paris, where he lives with his wife and two sons, Dr. Maquet often goes to Africa, often to America, where he has been visiting professor of anthropology for part of this year at the University of Pittsburgh.*

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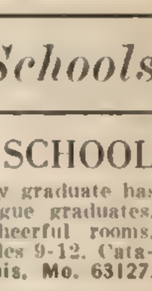
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Styron

(Continued from page 271)

where his hose handlers and his nozzle man stand at the ready, waves down the cloth as a signal, then up, then down.

Taking their cadence from the Chief, the crew at the pump rails on either side of the tub commence pumping left rail up, right rail down while the old engine rocks and pressure mounts until an arc of stale water spumes from the nozzle and splashes down on a long target strip of brown paper. The judges examine the paper; the tub with the longest ejaculation wins. There is yelling and cheering, beer and hot dogs. Old America. What was ailing Styron that he hated it so?

I doubt that Styron had watched the tubs for one squirt. He was crouched on the fender of our car, sucking on a bottle of beer, absolutely out of it, like Cass Kinsolving in a trance of horror, Conradian, Kierkegaardian horror.

"Those people are watching me," he said, "those men in the caps." A crew, I think from Bangor, Maine, was relaxing on the grass beside their tub, perfectly peaceful and at a safe distance. "They keep looking at me," he said, "with their goddam caps."

The caps were blue, narrow-brimmed, modelled after the cap you see on the soldier on a Civil War monument anywhere in the State of Maine. That is our Union soldier, symbol of valour and sacrifice in the cause of liberty and justice for all. "The ———s are watching me like they were going to string me up."

"Johnny Reb," I told him, "you're hallucinating." I did the best I could to jolly him out of this conspiracy, I told him, between his catarrh, his hangover, the cold beer, and the heat.

On the drive back, we visited a small ill-tended burying ground on the shoulder of a hill and enclosed by a crumbled stone wall. Local families have ancestors lying there under the brambles, and some of the old spruces and oak trees have grown very tall, making it a shady place and on a day like this almost cool. Because it was a graveyard, an almost abandoned shard of the past and so similar to those you see in the rural South, I thought a stroll there just now might be an assuagement to the nerves.

When we came to the corner where my family is buried, I pointed out the grave of a young lieutenant who had been killed in battle while crossing the Rappahannock near Falmouth, Virginia, in 1863. I thought that after the hideous confrontation at the firemen's muster, this information might be a restorative. We walked on, looking at the pre-Revolutionary graves, the stones dating back to the seventeenth century, carved with skulls and willow trees and angels of death.

Stryon said nothing and he kept silent in the car. When we got back to the house, he withdrew completely into his silences and remained there the rest of the sweltering afternoon. I had never seen the man brood like this; something murderous was churning to the accompaniment of the heat thunder over the river. By evening it began to rain and his sulkiness began to irritate me. When the whiskey was poured before dinner, at last I asked him what in hell the matter was.

He replied to me instantly, explosively. Living so long in the North has worn down the harsh edges of Styron's tongue; I had forgotten the accent. It all came back at me now in a Rebel's *cri de coeur:*

"Ahm sorry 'bout yo' ancestuh but he should of thought twice befo' he come down on somebody else's la-yan'!"

The Voice of the South in rawset defiance, the voice raised somewhere in every battle of every American war, a proud maddened cracker yell in the abolitionist twilight. *Somebody else's la-yan'!* It cleared the air, so we could laugh about it, and everybody had a cool and pleasant evening and an early slumber. Between the James River and the Merrimack outside lay the fatal Rappahannock that has to be crossed. In exposing himself he had defined me, and I felt a wave of spontaneous affection for Styron. He is a valuable man.



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